



IRON Maiden THE FINAL FRONTIER

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THE FINAL FRONTIER

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IRON MAIDEN

THE FINAL FRONTIER

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WHEN THE WILD WIND BLOWS 160

Scanner - Joey

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Guitar Tablature Explained

Guitar music can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES: are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings: E B G D A E

4th string, 2nd fret 1st & 2nd Strings open, played together Open D chord

Definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone ($\frac{1}{2}$ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a $\frac{1}{4}$ step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

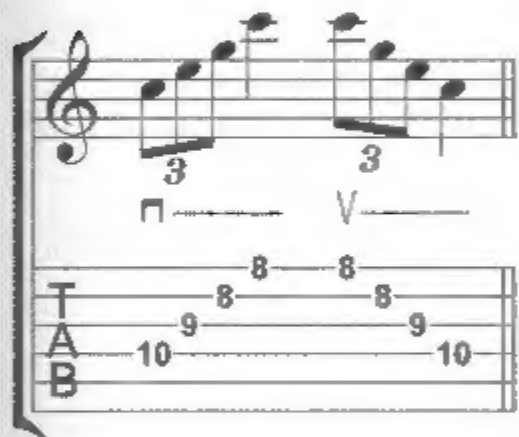
TAP HARMONIC: The note is fretted normally and a harmonic is produced by 'slapping' or tapping the fret indicated in brackets (which will be twelve frets higher than the fretted note.)



TRILL: Very rapidly alternate between the notes indicated by continuously hammering-on and pulling-off.



SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



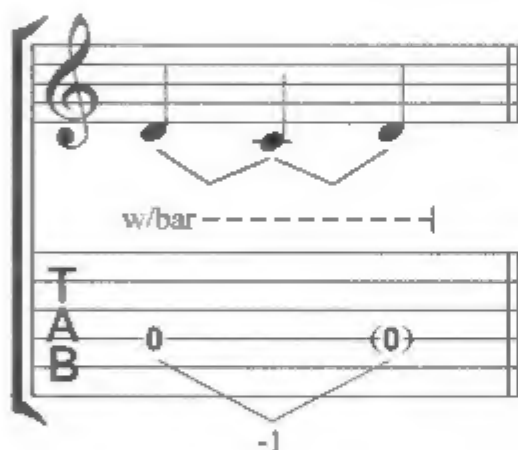
TAPPING: Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull-off to the note fretted by the fret hand.



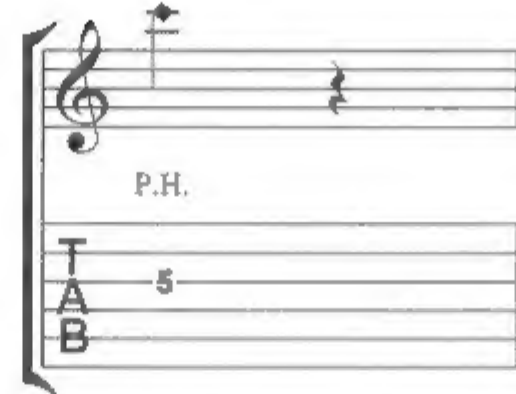
RAKE: Drag the pick across the strings with a single motion.



VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



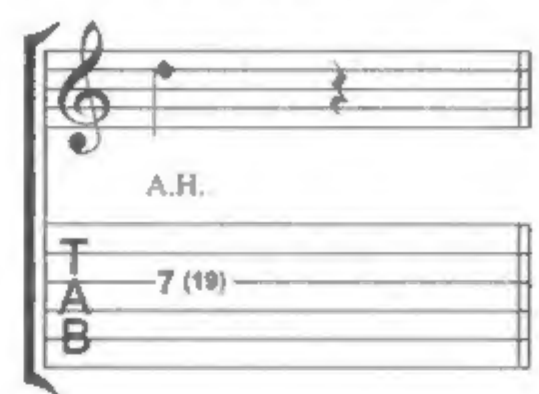
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



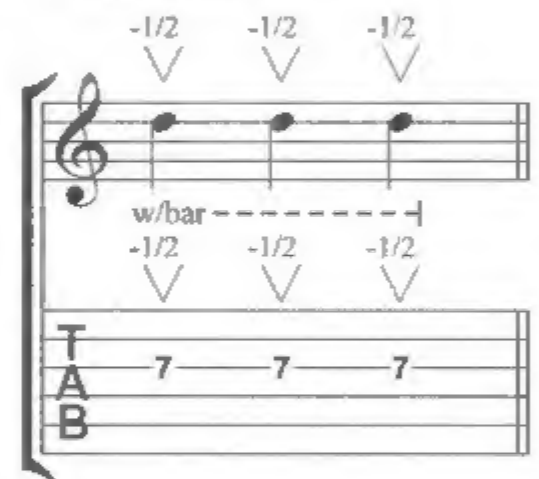
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



Additional musical definitions



(accent) Accentuate note (play it louder).

D.S. al Coda

Go back to the sign (%), then play until the bar marked *To Coda* ♦ then skip to the section marked ♦ *Coda*.



(accent) Accentuate note with greater intensity.

D.C. al Fine

Go back to the beginning of the song and play until the bar marked *Fine*.



(staccato) Shorten time value of note.

tacet

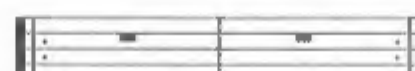
Instrument is silent (drops out).



Downstroke



Upstroke



Repeat bars between signs.

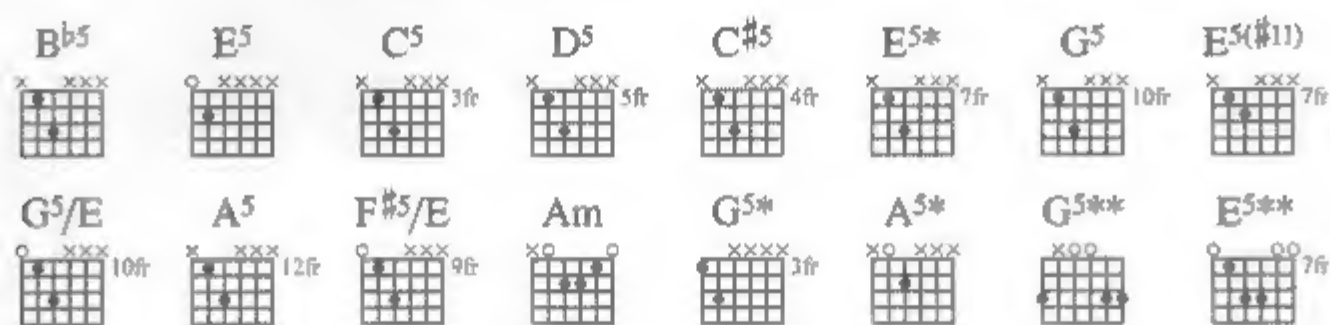
NOTE: Tablature numbers in brackets mean:
1. The note is sustained, but a new articulation (such as hammer on or slide) begins
2. A note may be fretted but not necessarily played.



When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.

SATELLITE IS...THE FINAL FRONTIER

Words & Music by Steve Harris & Adrian Smith



Intro ♩ = 118
N.C.

*Gtr. 1 (elec.)

W/fuzz

Fig. 1

*Bass arr. for Gtr.

Gtr. 2 (elec.)

mf Gtr. 1 plays Fig. 1
Gtr. 2 w/dist.+echo**

P.S. -----|

***Gtrs. 2+3 (elec.)

f P.M. -----|
w/dist.
cancel echo

** Delay time c. 500ms, one repeat

***Composite part

Bb5 E5 Bb5 C5

P.M. -----|

P.M. -----|

E5 D5 C#5

P.M. -----|

P.M. -----|

E⁵

TAB 2 0

Gtr. 4 (elec.) N.C.

mf w/dist.

full

TAB 11 13

P.M.

Fig. 2

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 2+3 play Fig. 2

TAB 12 14 (12)

14 16 11 13

12 14 (12)

TAB 15 17 (15)

17 19 14 16 (14)

15 17 11 13 (11)

TAB 12 14

11 13 (11) 14 16

P.M.

TAB 0 0 0

N.C.

Play 3 times

Gtr. 4

Gtr. 2 tacet
Gtr. 3 plays *ad lib.* effects

First system of guitar parts. Gtr. 4 has a short melodic phrase. Gtr. 1 has a continuous eighth-note pattern. TABs are provided for each.

Gtr. 4 TAB: 8-10

Gtr. 1 TAB: 0-2-3-0-3-2-0-1-0-2-3-1-2-0-1-2-0-2-3-0-3-2-0-1-0-2-3-1-2-0-1-2

Second system of guitar parts. Gtr. 4 has a melodic phrase with a *rit.* marking. Gtr. 1 continues the eighth-note pattern. TABs are provided for each.

Gtr. 4 TAB: 14, 14-8-10, 8-10, 15

Gtr. 1 TAB: 0-2-3-0-3-2-0-1-0-2-3-1-2-0-1-2-0-2-3-0-3-2-0-1-0-2-3-1-2-0-1-2-0-2-3-0

Verse section. Includes vocal melody and guitar accompaniment. Chords: E5(#11), G5/E.

Vocal: I try___ to call the Earth's com-mand,___ des-pe-ra-tion in my voice.

Gtr. 5 (elec.) *mf* Gtr. 5 w/clean tone + chorus
Gtrs. 1+4 tacet

Gtr. 2

TAB for Gtr. 5: 0, 0, 3, 2 | 0, 0, 7, 5

TAB for Gtr. 2: 7, 0 | 12, 10, 0

E⁵(#11) E⁵*

I'm drift - ing way off course now, with ve - ry lit - tle choice.

TAB 0 2 3 2

G⁵/E A⁵ F^{#5}/E

The lone - li - ness is hard to bare, I try to calm my fear.

TAB 12 10 0

G⁵/E **F⁵/E** **E⁵(#11)**

Just hop - ing an - y se - cond now, some con - tact fil - ters through...

TAB

0 7 5 0 6 4 0 3 2

12 10 0 11 9 8 7 0

a tempo **E⁵(#11)**

Gtr. 4

TAB

11 13

Gtrs. 2+3

Gtr. 5 tacet

Fig. 3

P.M. P.M. P.M. P.M.

TAB

8 7 8 7 8 7 8 7 0 0 0 0 8 7 8 7 8 7 0 0 0 0 8 7 8 7 8 7 0 0 0 0

E⁵*

TAB

12 14 (12)

P.M. P.M. P.M. P.M.

TAB

9 7 9 7 9 7 9 7 0 0 0 0 9 7 9 7 9 7 0 0 0 0 9 7 9 7 9 7 0 0 0 0

E5(#11) **E5***

Des - per - ate

Gtrs. 2+3 play Fig. 3

TAB

Chorus **E5(#11)** **E5***

calls... sig - nal back from Sat - tel - lite, as my

TAB

E5(#11) **E5***

life flash - es right in front of me. Try a

TAB

E5(#11) **E5***

- gam... must get through Hear me

TAB

E5(#11) **E5***

now... for I've ve - ry lit - tle time

TAB

Interlude **E5(#11)** **E5*** **E5(#11)**

TAB

E5* **E5(#11)** **E5***

Not much time... hear my call. Please get

TAB

E5(#11) **E5***

through... I am here.

TAB

Interlude $E^5(\#11)$

Gtr 4 tacet

Gtr. 6 (elec.)

f w/dist.

PM --| P.M. --| PM --| P.M. --| PM --| PM --|

11-9 11-9 11-9 11-9 11-9 11-9 12-9 11-9 11-9 11-9 11-9 11-9

E^5*

PM --| PM --| PM --| PM --| PM --| PM --|

11-9 11-9 11-9 11-9 11-9 11-9 12-9 11-9 11-9 11-9 11-9 11-9

$E^5(\#11)$

Gtr 6 tacet

P.M. ---| PM

8-8-8-8 8-8-8-8 8-8-8-8 8-8-8-8 0-0-0-0 0

"The Final Frontier"

Intro

$\bullet = 132$

Gtrs. 2+3

D^5 E^5* G^5 D^5 E^5* Am C^5 E^5

w dist.

let ring --|

7-9-9 12 7-7 9-9-9 (9) 2 1 2 2 5 2-0 3-0

D^5 E^5* G^5 D^5 E^5* Am C^5 E^5

7-9-9 12 (12) 7 7 9-9-9 2 2 1 2 2 5 4 0 3-0

Verse D⁵ E^{5*} C⁵ D⁵ C⁵ D⁵ G^{5*}

1. I'm strand-ed in space, I'm lost with-out trace, I have-n't a chance
 2. If I could sur-vive, to live one more time, I would-n't be chang-
 3. There is-n't much time, must say my last rites, no-bo-dy is here

Gtr. 3 only

TAB

Am D⁵ E^{5*} C⁵ D⁵ C⁵

— of get-ting a-way, Too close to the sun, I sure-ly will burn,
 — ing a thing at all, Did more in my life, than some do in ten,
 — to read them to me, Must say my good-byes, if on-ly a line,

Gtr. 3 only

TAB

D⁵ G^{5*} A^{5*} D⁵ E^{5*} C⁵

— like Ic-a-rus be-fore me, or so le-gend goes, I think of my life,
 — I'd go back and do it all ov-er a-gam.
 — a mess-age to tell them, in case they might find.

1^o only

TAB

D⁵ C⁵ D⁵ G^{5*} A⁵ D⁵ E^{5*} C⁵

— re-liv-ing my past, there's no-thing but wait 'til my time comes, I've had a good life,

TAB

D⁵ C⁵ D⁵ G^{5*} Am

I'd do it a - gain, may - be I'll come back some - time a - fresh.

TAB: 7 7 5 5 5 3 7 7 5 5 5 3 2 2 0 0 0 3 2 0

Pre-Chorus

D⁵ E^{5*} G⁵ D⁵ Am C⁵ E⁵

For I have lived my life to the full, I have no re - grets.

TAB: 7 9 9 12 7 7 0 0 0 1 2 2 5 2 0 3 0 2 0 0

D⁵ E^{5*} G^{5**} D⁵ Am C⁵ E⁵

But I wish I could talk to my fa - mi - ly to tell them one last good-bye.

TAB: 7 9 9 3 0 7 7 0 0 0 1 2 5 2 0 3 0 2 0 0

Chorus

To Coda

D⁵ E^{5*} G⁵ D⁵ E^{5*} A⁵ C⁵ E⁵ D⁵ E^{5*} G⁵

The fi - nal front - ier, the fi - nal front - ier. The fi - nal front -

TAB: 7 9 9 12 7 7 9 9 9 (9) 2 2 5 4 2 0 2 0 7 9 9 12

Chord progression: D⁵ E⁵ A⁵ C⁵ | 1. E⁵ D⁵ || 2. E⁵

Lyrics: - ier, the fi - nal front - ier. - ier.

Gtr. 4 w dist + chorus

Guitar Solo

Chord progression: D⁵ E⁵ C⁵ D⁵ C⁵

Fig 4

Chord progression: D⁵ G⁵* A⁵

PM ~ ~ ~

[illegible]

TAB
 12—15—12—15—12—15—12—17—12—17—12—15—12 15 12 15 12—15—12—15—12—10—17—12—17—12—17—12 10 15

The musical score for "The Wind" by The Police is presented in two staves. The top staff is a guitar melody in treble clef, featuring a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, with various chords indicated above the staff: A⁵, D⁵ E⁵, C⁵, D⁵, C⁵, D⁵, and G⁵*. The bottom staff is a bass line in bass clef, showing fret numbers for each note. The fret numbers are: (17) 15 17-17 15 17 0 12 15 12 12 14 12 0 14 12 0 7 9 11 9 15 15 12 15 12 15 12 15 12 15 12 9 12. The bass line includes various techniques such as bends, slides, and triplets, indicated by arrows and the number 3.

Am C⁵ 8va E⁵ *D.S. al Coda*

TAB: 15-12-15-12-14-12-15-14-12-14-12-14-12-14-12-17-15-17-15-14-15-17-(19)

TAB: 0-1-2-2-0-0-5-3-4-2-0-3-0-2-0-0

Coda

D⁵ E⁵ G⁵ D⁵ E⁵ A⁵* C⁵ E⁵

The fi-nal fron - tier, the fi-nal front - ier

Gtr. 4

let ring -----

TAB: 3-5-0-5-5-0-5-3-5-10-8-8-8-8-8-8-0-0-7-5-3-5

Gtrs. 2+3

Fig 5

TAB: 7-9-9-9-9-12-12-7-7-9-9-9-9-2-2-5-4-0-3-2-0-0-0

D⁵ E⁵ G⁵ D⁵ E⁵ A⁵* C⁵ E⁵

The fi-nal fron - tier, the fi-nal front - ier

Gtrs. 2+3 play Fig. 5

let ring ---

TAB: 3-5-5-5-5-8-3-0-0-0-8-10-8-8-8-8-10-12-10-8-7-8-7-8-7-9-7

D⁵ E⁵ G⁵ D⁵ E⁵ A^{5*} C⁵ E⁵

The fi-nal fron - tier, the fi-nal front - ier.

PM

TAB

9 9 0 8 7 3 0 0 8/10 8 8 8 8 8 10/12 10-8-7-8-7-8-7 9 7

D⁵ E⁵ G⁵ D⁵ E⁵ A^{5*} C⁵ E⁵

The fi-nal fron - tier, the fi-nal front - ier.

PM -----

cont. ad lib.

TAB

7 9 9 9 9 9 7 7 7 7 9 7 7 5 7 7 7 5 7/9 9 7 5

D⁵ E⁵ G⁵ D⁵ E⁵ A^{5*} C⁵ E⁵ rit.

The fi-nal fron - tier, the fi-nal front - ier.

Free time

Gtr. 4 E^{5**}

3

full

1/2

TAB

7 5 7 5 3 0 0 15 12 15 12 14 (14) 12 14 17 0

Gtrs. 2+3

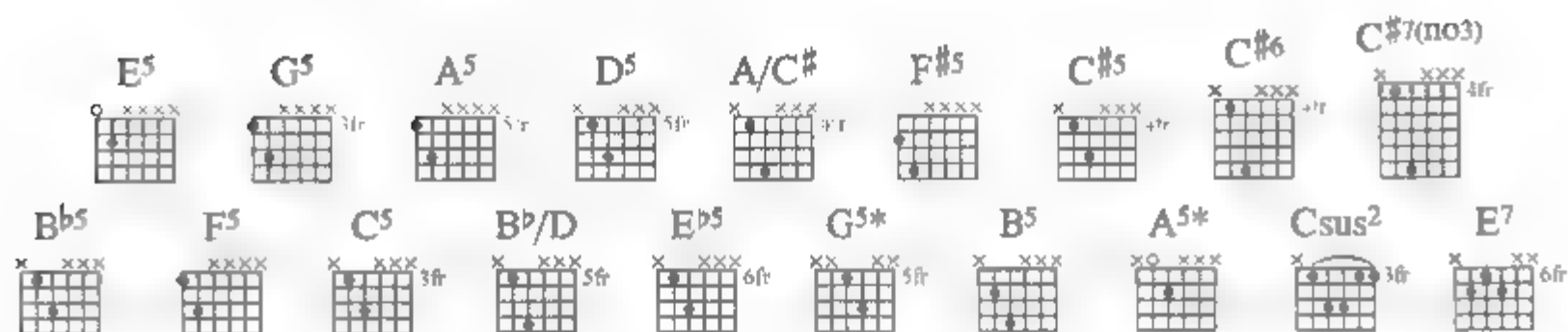
let ring

TAB

0 0 9 9 7 0 0 0

EL DORADO

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith



Intro

Free time

E⁵

Gtr. 2 (elec.)

f w/dist.

Gtr. 1 (elec.)

f w/dist.

p

f

Main musical notation for the Intro section, including guitar staves and tablature. The notation is in 4/4 time and features a key signature of one sharp (F#).

The first system shows the Gtr. 1 (elec.) staff with a treble clef and a key signature of one sharp. The Gtr. 2 (elec.) staff is shown below it. The tablature for Gtr. 1 is written on a six-line staff, with fret numbers 0, 12, 10, 8, and 0. The Gtr. 2 staff has a treble clef and a key signature of one sharp. The tablature for Gtr. 2 is written on a six-line staff, with fret numbers 12, 0, 0, 0, 0, 0, 10, 0, 0, 0, 0, 0, 8, 0, 7, 0, 8, 0, 7, 0, 5, 0, 7, 0, 5, 0.

The second system shows the Gtr. 1 (elec.) staff with a treble clef and a key signature of one sharp. The Gtr. 2 (elec.) staff is shown below it. The tablature for Gtr. 1 is written on a six-line staff, with fret numbers 3, 0, 5, 0, 7, 0, 3, 0, 3, 0, 5, 0, 3, 0, 2, 0, 3, 0, 5, 0, 2, 0, 3, 0, 5, 0, 2, 0. The Gtr. 2 staff has a treble clef and a key signature of one sharp. The tablature for Gtr. 2 is written on a six-line staff, with fret numbers 3, 0, 5, 0, 3, 0, 5, 0, 7, 0, 5, 0, 7, 0, 8, 0, 3, 0, 5, 0, 7, 0, 5, 0, 7, 0.

The third system shows the Gtr. 1 (elec.) staff with a treble clef and a key signature of one sharp. The Gtr. 2 (elec.) staff is shown below it. The tablature for Gtr. 1 is written on a six-line staff, with fret numbers 3, 0, 5, 0, 3, 0, 5, 0, 7, 0, 5, 0, 7, 0, 8, 0, 3, 0, 5, 0, 7, 0, 5, 0, 7, 0. The Gtr. 2 staff has a treble clef and a key signature of one sharp. The tablature for Gtr. 2 is written on a six-line staff, with fret numbers 3, 0, 5, 0, 3, 0, 5, 0, 7, 0, 5, 0, 7, 0, 8, 0, 3, 0, 5, 0, 7, 0, 5, 0, 7, 0.

The fourth system shows the Gtr. 1 (elec.) staff with a treble clef and a key signature of one sharp. The Gtr. 2 (elec.) staff is shown below it. The tablature for Gtr. 1 is written on a six-line staff, with fret numbers 3, 0, 5, 0, 3, 0, 5, 0, 7, 0, 5, 0, 7, 0, 8, 0, 3, 0, 5, 0, 7, 0, 5, 0, 7, 0. The Gtr. 2 staff has a treble clef and a key signature of one sharp. The tablature for Gtr. 2 is written on a six-line staff, with fret numbers 3, 0, 5, 0, 3, 0, 5, 0, 7, 0, 5, 0, 7, 0, 8, 0, 3, 0, 5, 0, 7, 0, 5, 0, 7, 0.

♩ = 152

Hi-hat cue

w/bar

Interlude

Gtr. 2 NC

1.

PM

Fig 1

Gtr. 2 tacet

2.

Gtr. 1 E⁵

G⁵

A⁵

E⁵

G⁵

D⁵

G⁵

Gtr 2 plays Fig. 1

PM

PM

A⁵ E⁵

G⁵

A⁵

E⁵

G⁵

D⁵

G⁵

Gtrs. 1+2
(composite part)

D⁵ A/C[#] G⁵ F^{#5} E⁵ G⁵ A⁵ N.C. G⁵ A⁵ E⁵

P.M. P.M. P.M. P.M. ---

Fig. 2 ---

TAB: 7 7 5 4 0 5 4 0 2 0 0 5 3 0 5 3 7 5 (7) 0 0 0 0 0 0 0 0 5 3 7 2 0

G⁵ D⁵ G⁵ N.C. G⁵ A⁵ E⁵ G⁵ A⁵ N.C.

P.M. P.M. P.M. --- P.M. P.M. ---

TAB: 0 5 3 0 7 5 5 3 0 0 0 0 0 0 0 0 0 0 5 3 7 2 0 0 5 3 0 5 3 7 (7) 0 0

G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C. D⁵ A/C[#] G⁵ F^{#5} E⁵

P.M. P.M. P.M. P.M. --- P.M. ---

TAB: 0 0 0 0 0 0 0 5 3 7 2 0 0 5 3 0 7 5 5 3 0 0 0 7 5 7 4 0 5 4 2 0 0



Verse
Gtrs. 1+2 play Fig. 2

G⁵ A⁵ N.C. G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C.

1. Got to tell you a sto - ry, on a
3. So gone is the glo - ry, and

G⁵ A⁵ E⁵ G⁵ A⁵ N.C. G⁵ A⁵ E⁵

cold win - ter's night. You'll be sail - ing for glo - ry,
gone is the gold. Well, if you knew the sto - ry,

G⁵ D⁵ G⁵ N.C. D⁵ A/C[#] G⁵ F^{#5} E⁵ G⁵ A⁵ N.C.

be - fore you know what is right. So,
how come it has to be told? Well, you can

G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C. G⁵ A⁵ E⁵ G⁵ A⁵ N.C.

come ov - er here now, I got a vi - sion for you. It's my
say I'm a dev - il, and I would-n't say no. But out

G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C. D⁵ A/C[#] G⁵ F^{#5} C^{#5}

per - son - al snake oil, it's just some-thing I do.
here on the dark side, hey, on with the show.

Gtr. 2

TAB

Gtr. 1

TAB

Pre-Chorus

A/C#

C#6

C#5

I'm the jes - ter with no tears and I'm play-ing on your fears.
So now my tale is told, big and bad and twice as bold.

cont sim

T									
A	8	9	6	8	9	12	9	6	
B	6	7	4	6	7	10	7	4	

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. P.M. P.M.

T									
A	6	6	6	6	6	7	7	8	8
B	4	4	4	4	4	4	4	4	4

I'm a trick - ster smil - ing un - der - neath this mask of love and death.
This ship of fools is sink - ing as the cracks be - gin to grow.

T									
A	8	9	6	8	9	12	13	13	6
B	6	7	4	6	7	10	11	11	4

P.M. P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. P.M.

T									
A	6	6	6	6	6	7	7	9	6
B	4	4	4	4	4	4	4	4	4

A/C# C#6

The e - ter - nal he I've told, a - bout the
There is no ea - sy way, for an

P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ----

To Coda

To Coda

C#5

py - ra - mids of gold, I've got you hooked at ev -
hon - est man to - day. Which is some-thing you should think

PM ---- PM ---- PM ---- PM ---- PM ---- PM ---- PM ----

G⁵ D⁵ G⁵ N.C. D⁵ A/C[#] G⁵ F^{#5} E⁵

PM PM

Verse

Gtrs. 1+2 play Fig. 2

G⁵ A⁵ N.C. G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C.

2. You'll be want - ing a con - tract, ha! You'll be

G⁵ A⁵ E⁵ G⁵ A⁵ N.C. G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C.

wait - ing a while... I'd like to give you my con - tact, but that

D⁵ A/C[#] G⁵ F^{#5} E⁵ G⁵ A⁵ G⁵ A⁵ E⁵

is - n't my style. Well, you on - ly get one... chance,

Gtr. 2

PM PM

Gtr. 1

PM PM PH

G⁵ D⁵ G⁵ G⁵ A⁵ E⁵ G⁵ A⁵

and it's too good to miss... If I

P.M.----- P.H. P.M.-----

TAB

0 3 0 7 5 3 0 2 2 2 5 4 2 0 2 2 0 5 0 5 7 5 5

G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C. D⁵ A/C# G⁵ F#⁵ C#⁵

did - n't lie to you, then I would-n't ex - ist.

P.M.----- P.M.---

TAB

5 4 7 6 7 2 0 5 0 7 5 5 3 0 0 7 5 4 0 5 4 2 6 X 4

P.M.----- P.H.

TAB

4 7 5 4 5 0 2 0 5 0 7 5 5 3 X 7 5 4 0 5 4 0 4

Greed, lust and en - vy, pride.....

It's the same old, same old ride

CONF SIM

[illegible][illegible][illegible]

P M ---| P.M. ---| P M ---| P M ---| P M. -----| P M ---| P M. -| P M. --| P M

T																																								
A																																								
B	6		6		6		6		6		7		7		8		8		8		8		6		6															
	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4															

T																																								
A																																								
B	6		6		6		6		6		7		7		8		8		8		8		6		6															
	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4															

T																																								
A																																								
B	6		6		6		6		6		7		7		8		8		8		8		6		6															
	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4															

A/C#

C#7(n03)

The smoke and mirrors visions that___ you see_

[illegible][illegible][illegible]

P.M. ---↓ P.M. ---↓ P.M. ---↓ P.M. ---↓ P.M. -----↓ P.M. ---↓ P.M. -↓

[illegible][illegible][illegible]

C#5

are just like me. I'm a clever bank - er's face,

PM PM PM PM PM

A/C# C#6 C#5

with just a letter out of place. I know

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

some - one just like you knows some - one just like me

A/C# **C#6** **G5**

TAB: 6 8 9 12 13 4 6 7 10 11 0 0 3

P.M. --| P.M. P.M. P.M. PM P.M. ---| P.M. PM ---| P.M. ---|

TAB: 6 4 4 4 6 4 6 4 6 4 7 4 7 4 4 4 7 4 8 4 4 4 4 8 4 4 4 0 0 5 3

Chorus

El Do - ra - do, come and play, El Do - ra - do, step this way.

Bb5 **F5** **C5** **Bb/D** **Eb5**

TAB: 3 1 X 3 5

5 3 X X 3 0 3 5 8 8 5 6

w bar

— Take a tick - et for — the ride. —

B^{b5} **C⁵** **G⁵**

TAB (8) 3 (6) 1 5 3 0 5 3

w/bar

TAB 3 1 X X 5 3 5 3 0 5 3

El Do - ra - do, streets of gold, — see my ship — is ov - er - sold. —

B^{b5} **F⁵** **C⁵** **B^b/D** **E^{b5}**

TAB 3 1 3 1 5 3 8 8 5 6

TAB 0 3 1 0 3 1 5 3 8 8 5 6

— You've got one last chance to try.

B^{b5} C⁵

P.M. -|

P.M. -|

TAB

(8) 3
(6) 1

5 3

0 0

TAB

(8) 3
(6) 1

0 0

5 3

5 3

0 0 0

Interlude
(A)
Gtr. 3 (elec.)

N.C. G⁵*

f w dist. w/bar

TAB

9 7 9 10 7 9 4 7
7 5 7 8 5 7 8 7 5

Gtrs. 1+2

PM ---| PM PM PM PM PM PM PM PM ---| PM, -|

Fig 3

TAB

9 7 9 10 7 9 4 7 7 12 10 9
7 5 7 8 5 7 8 7 5 10 8 7
0 0 0 0 0 0 0 0 0 0 0 0

(A) G⁵* N.C.

TAB 9 7 5 10 8 12 10 9 10 8 7 9 7 4 2 5

TAB 9 7 5 10 8 12 10 9 10 8 7 9 7 4 2 5

PM PM PM PM PM PM PM PM PM

Gtr. 2 (E)

TAB 0 0 0 0 5 0 7 0 8 0 5 7 0 0 0 0 0 0 0 0 5 0 7 0 5 0 0 0 8 7 5 0

PM PM PM PM

Gtr. 3 tacet

Gtr. 1

TAB 0 0 0 0 0 5 0 7 0 8 0 5 7 0 0 0 0 0 0 0 0 0 0 0 5 0 7 0 5 0 0 0 0 8 7 5 0 0

TAB 0 0 0 0 5 0 7 0 8 0 5 7 0 10 8 7 0 0 0 0 0 5 0 7 0 5 0 0 0 0 8 7 5 0

PM PM PM

TAB 0 0 0 0 0 5 0 7 0 8 0 5 7 0 0 0 0 0 0 0 0 0 0 0 5 0 7 0 5 0 0 0 0 8 7 5 0

Guitar Solo

(A)

Gtr. 4 (elec.)

f w/dist.

Gtrs. 1+2 play Fig. 3

full

full

P M ---

P M ---

G⁵*

6 5 6 6 6 5 7 6 7 9 7 6 8 7 5 7 3

Gtrs. 1+2

P.M. ---| P.M. P.M. P.M. P.M. -----| P.M.

T
A
B

9 7 9 10 7 9 10 8 7 9 8 7 5 7 10 9 7 9 4 7 8 7 5 7 2 5

0-0-0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A^{5*} B⁵ C⁵ B⁵ A^{5*} B⁵ F^{#5} A^{5*}

T
A
B

B⁵ A^{5*} B⁵ C⁵

T
A
B

A^{5*} B⁵ C⁵ B⁵ A^{5*} B⁵ F^{#5} A^{5*}

T
A
B

E⁵

T
A
B

Gtr 6 tacet

Interlude
Gtr. 1

Gtr. 2

P.M.

TAB

TAB

P.M.

TAB

G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ G⁵ A⁵ E⁵

P.M.

Gtr. 2 plays Fig. 1

TAB

G⁵ A⁵ E⁵ G⁵ D⁵ G⁵ N.C. D⁵ A/C[#] G⁵ F^{#5} E⁵

P.M.

Gtrs. 1+2

P.M.

TAB

D.S. al Coda

⊕ Coda

A/C# C#6 G5

think on as my life - boat sails a - way...

P.M. P.M. P.M.

Gtrs. 1+2

TAB

12 13 10 11 0 0

7 4 4 7 4 4 4 7 4 8 4 4 4 8 4 4 4 8 0 0 5 3

Chorus

Bb5 F5 C5 Bb/D Eb5 Bb5

El Do-ra - do, come and play, El Do-ra - do, step this way, Take a tick -

TAB

3 1 3 1 5 3 8 8 3 1

C5 Bb5 F5

- et for the rde. El Do-ra - do, streets of gold.

TAB

5 3 5 3 5 3 3 1 3 1

Free time

Gtr. 1

p

0 12 0 12 0 0 0 0 0 0 0 10 0 0 0 0 0 0 8 0 7 0 7 0 8 0 8 0 7 0 5 0 3 0

Gtr. 2

2 0

2 0

2 0

12 0 0 0 0 0 0 0 10 0 0 0 0 0 0 0 8 0 0 0 0 0 0 0 7 0 0 0 0 0 0 0

E⁷

E⁵

7 0 3 0 5 0 3 0 2 0 5 0 2 0 3 0 5 0 2 0 3 0 5 0

w/bar

- 1/2

2 0 7 6 7 7 6 7 2 0

Verse Gtr. 2 plays Fig. 1

E⁵ G⁶/E Asus²/E E⁵

2. I al - ways thought I was do - ing right, — as of now I'm not feel - ing so

G⁶/E D⁶/E E⁵ G⁶/E D⁶/E

Gtr 2

sure. I'm at a place of where I give — no grace. I'm a

Interlude

E⁵ D⁵ E⁵ G⁵* A⁵* E⁵ D⁵ E⁵ G⁵* D⁵

sol - dier of war

Gtrs. 3+4 (elec.)

f Fig. 2 w dist Gtr 2 tacet

T				
A	9 9 9 9 7 9	12 12 12 12 12 14 (14)	9 9 9 9 7 9	12 12 12 12 12 7
B	7-7-7-7-5-7	10 10 10 10 10 12 (12)	7-7-7-7-5-7	10 10 10 10 10 9 5

E⁵ D⁵ E⁵ G⁵* A⁵* E⁵ D⁵ E⁵ G⁵* D⁵

Gtr. 6 (elec.)

f let ring — — — — — | let ring — — — — — | let ring — — — — — | let ring — — — — — | let ring — — — — — | let ring — — — — — | let ring — — — — — |

w dist. + chorus

Gtrs 3+4 plays Fig. 2

T				
A	14-16-14-17-19	15-17-12-12	14-16-14-17-19	15-17-15-17-19
B				

Gtr. 5 (elec.)

f let ring — — — — — | let ring — — — — — | let ring — — — — — | let ring — — — — — | let ring — — — — — | let ring — — — — — | let ring — — — — — |

w dist. + chorus

T				
A	7-9-12	12-14-11-9	7-9-12	12-14-16
B				

Verse **E⁵** **D⁵** **E⁵** **G⁵*** **A⁵***

3. I sit, wait - ing for my dark - est hour to come.
 4 Riv - ers flow with blood, there's no - where left to hide.

(8)

(19)

TAB

Gtrs. 3+4

PM PM PM PM PM

Fig 3

TAB

9 7 0 0 9 7 5 9 7 0 0 9 7 0 0 12 10 0 0 0 0 14 12 0 0 5 7 5

E⁵ **D⁵** **E⁵** **G⁵*** **D⁵**

I can - not think a - bout the things that I have done.
 It's hard to com - pre - hend there's an - y - one left a - live.

Gtr. 6

TAB

Gtr. 5

TAB

PM PM PM PM PM

TAB

9 7 0 0 9 7 5 9 7 0 0 9 7 0 0 12 10 0 0 0 0 7 5 0 0 5 7 5

E⁵ D⁵ E⁵ G^{5*} A^{5*} E⁵ D⁵ E⁵ G^{5*} D⁵

It should-n't take a fool to see that I be-lieve, ac-cept the con-se-quence, re-pent for what I've done. You
Sick of all the kill-ing and the reek of death, will God tell me what re-li-gion is to man?

Gtrs. 3+4 play Fig. 3

14 16 19 15 17 19 15-17

7 9 12 12 14 16 7-10

Pre-Chorus

C⁵ A⁵ B⁵ C⁵ A⁵ B⁵

tell me what is cer-tain but I'll tell you what is true, you tell me what is ho-nest-y, when
I don't hold with bad re-li-gion, un-der-stand what's un-der-neath it. Now I come to think of it I

(8)

Gtrs. 5+6 tacet

(19)

(16)

Gtrs. 3+4

5 2 2 2 4 4 4 5 2 2 2 4
3 0 0 0 2 2 2 3 0 0 0 2

I'll die a lone - ly death_ of that I'm cer - tain of _____

G⁵ B^{5*}

Gtr. 7 (elec.)
mf w/dist.+chorus

cont sim

Gtrs. 3+4
PM

Guitar Solo

C⁵ D^{5*} G⁵

PM

Interlude

E⁵

D⁵

E⁵

G^{5*}

A^{5*}

Gtr. 6

Gtr. 7 tacet

Gtrs. 3+4 play Fig. 2

let ring -----|

let ring -----|

let ring -----|

let ring -----|

TAB

7 7 7 14 16 14 17 19 15 17 12 14 12

Gtr. 5

let ring -----|

let ring -----|

let ring -----|

let ring -----|

TAB

7 9 7 10 12 12 14 9 11 9

E⁵

D⁵ E⁵

G⁵

D⁵

G^{5*}

let ring -|

let ring -----|

let ring -----|

let ring -----|

TAB

14 16 14 17 19 15 17 15 17 19

let ring -|

let ring -----|

let ring -----|

let ring -----|

TAB

7 9 7 10 12 12 14 12 14 16

E⁵

D⁵ E⁵

G^{5*}

A^{5*}

(8)---

Gtrs. 5+6 tacet

TAB

(19)

TAB

(16)

Gtrs. 3+4

PM PM PM PM PM

TAB

9 7 0 0 9 7 5 7 9 0 0 12 10 0 0 14 12 0 0 5 7 5

E⁵ D⁵ E⁵ G⁵ D⁵ *D.S. al Coda*

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

TAB 9 7 0 0 9 7 0 0 12 10 12 10 7 5 0 0 7 5 0 0

⊕ *Coda*

F^{#5} F⁵ E⁵ G⁵ F^{#5} F⁵

my last breath... Moth - er of mer - cy, an - gel of death de - sire...

Gtrs. 3+4 play Fig. 4

P.M. ---|

TAB 11 9 0 0 10 8 5 7 5

E⁵ G⁵ F^{#5} F⁵

Moth - er of mer - cy, tak - ing my last breath... of fire...

E⁵ G⁵ F^{#5} F⁵

Mo - ther of mer - cy, an - gel of pain...

Gtr. 1

mp w/dist. full

TAB 5 7 8 10 7 9 6 8

E⁵ G⁵ F^{#5} F⁵

Mo - ther of mer - cy, draw - ing my last breath...

Interlude

E⁵ G⁵ F^{#5} F⁵ E⁵ G⁵ F^{#5} F⁵

(Gtr. 1)

f *full* *full* *full* *full* *full* *full* *full*

TAB

Gtr. 8 (elec.)

mf w dist
fig 5

TAB

E⁵ G⁵ F^{#5} F⁵ E⁵ G⁵ F^{#5} F⁵

Gtr. 8 plays Fig. 5

full *full* *full* *full* *full* *full* *full* *full*

TAB

Outro

Gtrs. 1+8 tacet

E⁵ G⁵ F^{#5} F⁵ E⁵ G⁵

I'm just a lone - ly sol - dier, fight - ing in a blood - y, hope - less war... Don't know what I'm fight - ing,

F^{#5} F⁵ E⁵ G⁵ F^{#5} F⁵

who it is... or what I'm fight - ing for... Thought it was for mon - ey, made my for - tune, now I'm not so

E⁵ G⁵ F^{#5} F⁵ E⁵ D⁵ E⁵

sure. Seem to just have lost my way...

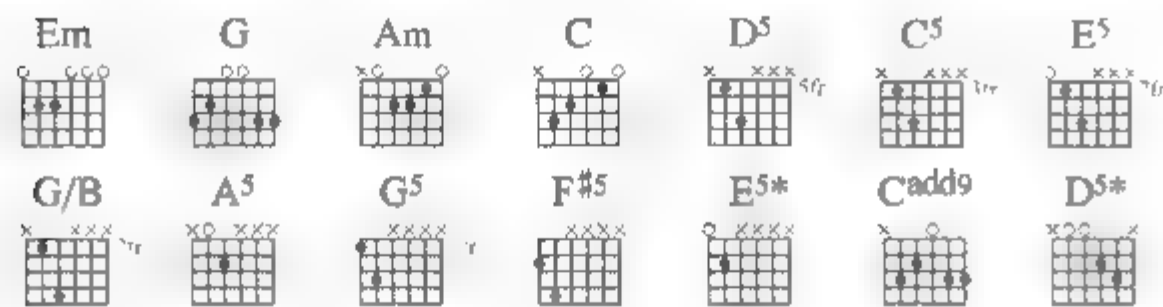
Gtrs. 3+4

TAB

9 9 9 9 9 7 9
7 7 7 7 7 5 7

COMING HOME

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith



Intro

Gtr. 2 $\text{♩} = 78$

(elec.)

(Em)*

(D)

(C)

(Bm)

(Am)

mf P.M. --| PM ----| PM ----| PM PM --| PM ----| PM ----| PM

w/dist.

TAB

0 10 9 10 0 9 7 9 0 7 5 7 5 0 7 5 7 0 5 4 5 0 3 2 3 2

Gtr. 1

(elec.)

(Em)*

(D)

(C)

(Bm)

(Am)

mf P.M. --| P.M. ----| P.M. ----| PM PM --| P.M. ----| P.M. ----| PM

w/dist.

TAB

0 12 10 12 0 10 9 10 0 8 7 8 7 0 8 7 8 0 7 5 7 0 5 3 5 3

*Chord symbols reflect overall harmony

(G)

(F)

(G)

(Am)

(Bm)

(Bsus⁴)

(B)

PM --| PM ----| PM ----| PM PM --| PM ----|

TAB

0 3 2 3 0 2 2 0 5 3 3 0 5 3 0 7 5 0 8 7 0 10 9 0 10 10 4 4 2 2

PM --| PM ----| PM ----| PM

TAB

0 5 3 5 0 3 2 3 0 1 0 0 0 1 0 3 2 0 5 3 0 7 5 0 7 7 4 4 2 2

Verse

Em

G

1. When I stand be - fore_ you, shin - ing in the ear - ly morn - ing
2. Curv - ing on the edge_ of day - light, 'til it slips in - to the void...

Gtr. 5 (elec.)

Fig. 2

Gtr. 5 w clean tone + chorus
let ring throughout
mf (1st) Gtrs. 1+2 tacet
(2nd) Gtrs. 1+2+6 tacet

TAB

Diagram showing guitar tablature for Gtr. 5 (elec.) across two measures. The first measure contains fret numbers 0, 2, 2, 0, 0, 2 on strings 1-6 respectively. The second measure contains 0, 2, 3, 3, 0, 0 on strings 1-6 respectively.

Gtr. 4 (elec.)

Fig. 1

mf w/clean tone w/chorus
let ring throughout

TAB

Diagram showing guitar tablature for Gtr. 4 (elec.) across two measures. The first measure contains fret numbers 0, 2, 2, 0, 0, 0 on strings 1-6 respectively. The second measure contains 3, 2, 0, 0, 0, 0 on strings 1-6 respectively.

*Gtr. 3 (acous.)

mf let ring throughout

TAB

Diagram showing guitar tablature for *Gtr. 3 (acous.) across two measures. The first measure contains fret numbers 0, 0, 0, 0, 2, 2 on strings 1-6 respectively. The second measure contains 3, 2, 0, 0, 2, 3 on strings 1-6 respectively.

* Doubled throughout with elec. w/clean tone

Am C

sun. When I feel the en-gines roar and I think of what we've
Wait-ed in the long night, dream-ing, 'til the sun is born a-gain.

TAB

0 7 5 0 0 0 5 7 10 9 10 8 9 8

TAB

0 2 2 1 0 1 2 2 3 2 0 1 0 2

TAB

0 2 2 1 0 2 2 0 2 2 1 0 2 2 3 2 0 1 0 2 2

Em G

done. Oh, the bit-ter-sweet of re-flec-tion, as we kiss the earth good-bye.
Stretch the fing-ers of my hand, cov-er coun-tries with my

TAB

0 2 2 0 0 0 2 0 0 3 0 3 3 0

TAB

0 2 2 0 0 0 2 0 3 2 0 0 0 0

TAB

0 2 2 0 0 0 2 0 3 2 0 0 0 0

Fig 3

TAB

0 2 2 0 0 0 2 0 3 2 0 0 0 0

Am C

span. As the waves and ech-oes of the towns be-come the ghosts of
Just a lone ly sat-el-lite, a speck of dust in cos-mic

TAB

0 7 0 5 7 10 9 8 9 10 8 9

0 2 0 2 0 2 2 0 3 0 2 0 0 2 0 2

0 2 2 1 0 2 2 0 2 2 1 0 2 2 0 1 0 2 2

Pre-Chorus

D⁵ C⁵ E⁵

time. Ov - er bor - ders that di - vide the earth - bound tribes. No
sand. Ov - er bor - ders that di - vide the earth - bound tribes.

Gtrs. 1+2

PM --| PM --| PM --| PM --| PM --| PM --|

Fig 4 -
Gtrs 3+4+5 tacet

TAB

7 5 5 5 7 5 5 5 7 5 5 5 9 7 9 7 9 7 12 10

5 5 5 5 5 5 5 5 3 3 7 0 0 7 0 0 0 0

Gtrs. 1+2 play Fig. 4

D⁵ C⁵ E⁵

creed and no re - li - gion, just a hun - dred wing - ed souls. We will
Flown the dark At - lan - tic, ov - er mar - in - ers storm - y graves.

D⁵ C⁵ E⁵

ride this thun - der - bird, sil - ver sha - dows on the earth. A

D⁵ C⁵ G/B A⁵ G⁵ F^{#5} E^{5*} C⁵ D⁵

thou - sand leagues a - way, our land of ____ birth. To Al - bi - on's land ____

Gtr. 7 (elec.)
mf w dist. Gtr. 7 tacet

T
A
B

5 5 2 5 4 2
 3 2 0

Gtr. 6 (elec.)
mf w/dist

T
A
B

5 7
 0 2

Gtrs. 1+2
 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

T
A
B

7 7 7 7 5 5 5 5 5 5 5 0 2 5 3 2 0 3 2 0 5 5 7 7 7 0 0 0 0

Chorus E^{5*} G Cadd9 E^{5*}

Com - ing home, when I see ____ the run - way lights in the

T
A
B

2 2 4 5 2 4 5 5 4 2 2 2 4 5 4

T
A
B

0 0 3 3 0 0 2 3 0 2 3 2 0 3 2 0 0 2 3 0

1. D^{5*} C^{add9} 2. D^{5*} C^{add9}

stay stay

TAB 2 2 4 5 2 3

TAB 2 2 2 3 0 0 0 0 2 3 2 2 2 0 0 0 0 2 3

Interlude

Gtr. 2 (Em) (D) (C) (Bm) (Am) (G) (F)

mf P.M. -| P.M. ---| P.M. ---| P.M. P.M. -| P.M. ---| P.M. ---| P.M. P.M. -| P.M. ---| P.M. ---| P.M.

w dist

Gtr. 6 tacet

TAB 9 7 5 5 5 4 2 2 2 0 2 0 2 0 5 3 3

TAB 0 10 10 0 9 9 0 7 7 0 7 7 0 5 5 0 3 3 0 3 3 0 2 2 0 5 3 3

Gtr. 1

mf P.M. -| P.M. ---| P.M. ---| P.M. P.M. -| P.M. ---| P.M. ---| P.M. P.M. -| P.M. ---| P.M. ---| P.M.

w dist.

TAB 10 9 7 7 7 5 3 3 3 5 0 3 2 3 0 1 1 0

TAB 0 12 12 0 10 10 0 8 8 0 8 8 0 7 5 7 0 5 3 5 0 5 5 0 3 3 0 1 1 0

1. (G) (Am) (Bm) 2. (G) (Am) (Bm) (B sus4) (B)

Gtr. 8 (elec.)

mf w dist - chorus

TAB 3 0 12 12 13

TAB 0 5 3 5 0 7 7 0 8 8 0 10 10 0 5 3 0 7 0 8 0 10 0 10 10 0 12 13

TAB 0 1 0 1 0 3 2 3 0 5 3 5 0 7 5 0 1 0 3 0 5 0 7 5 0 7 5 4 2 2

Guitar Solo

Em

3

3

3

3

G

3

3

Gtrs. 1+2 tacet
Gtr. 3 plays Fig. 3
Gtr. 4 plays Fig. 1
Gtr. 5 plays Fig. 2

12-13-12-14 12-13 15-14-15 14 12 15 full 12 12-15 14 full 12 15-14-12-14-15-14-12 12-12 14 14 7 full

Am

3

3

3

3

C

3

3

let ring --

7-9 8-7-8-7 7-8 10-8-7-8-7 10 7 full 10 10 8 full 9 7 9 7 9-7-5-7-9 7

Em

3

3

3

3

G

3

3

3

3

15 full 12 12-15 14 full 12-15 12 14 full 12 12 15-14 12 14 full 12-14 (14) 12 15-12 14 full 12-15 12 14 12 15 full 12 15

Am

3

3

3

3

C

3

3

3

3

15 full 12-14-12 15 full 12 15-12 14 full 12-15-12 12 full 15-12 12 15 full 12-14 15 1/4 12 15 full 12 14 1/2 14-12 14

Gtr. 9 (elec.)

f w/dist.

0 0

12 5

D⁵ C⁵ E⁵

Gtrs. 1+2 play Fig. 4
 Gtrs. 3+4+5 tacet

full full 1/2

16 15 12 14 15 14 12 12 12 11 14 14 7 9 7 9 8 8 9 7

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major and 4/4 time. It features a guitar melody in the treble clef and a bass line in the bass clef. The guitar melody includes chords D⁵, C⁵, G/B, A⁵, G⁵, F^{#5}, and E^{5*}. The bass line includes chords P.M., P.M., and P.M. ---. The score is divided into two systems, each with a repeat sign.

Gtrs. 1+2

P M --| P M. --| P M --|

T
A
B 7 5 5 5 7 5 5 5 7 5 0 2 3 2 0 3 0 2

Chorus

C⁵ D⁵ E^{5*} G Cadd9 E^{5*}

To Al - bi-on's land. Com - ing home, when I see the run - way lights in the

Gtr. 6

TAB

5 7 2 2 4 5 2 0 5 5 4 2 5 2 2 4 2 0

Gtr 9 tacet

TAB

11 12 12 11 12 14 11 11 12 11 14 12 12 14

P.M. P.M. - |

TAB

5 5 3 3 7 7 0 0 2 0 0 2 3 0 2 3 3 2 0 3 0 0 2 3 0

C⁵ E^{5*} D^{5*} Cadd9 E^{5*} G

mist - y dawn, the night is fad - ing fast. Com - ing home, far a - way, as the

let ring ----- |

TAB

5 5 4 2 2 2 4 2 0 2 0 2 3 3 2 2 4 0 2 4

TAB

5 5 3 2 0 2 0 0 2 3 0 0 0 2 3 2 2 0 0 2 3 0 2

Cadd9 E5* C5 E5* D5* Cadd9

va - pour trails a - light... Where I've been to - night, you know I will not stay. Com - ing

let ring - - - - -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "va - pour trails a - light... Where I've been to - night, you know I will not stay. Com - ing". Above the staff are the chord symbols: Cadd9, E5*, C5, E5*, D5*, and Cadd9. The middle staff is a guitar melody in treble clef. The bottom staff is a bass line in bass clef with a corresponding guitar tablature. The tablature includes fret numbers (0-5) and techniques like bends and slides.

E5* G Cadd9 E5* C5 E5*

home, far a - way, when I see the run - way lights in the mist - y dawn, the night is fad - ing fast.

The second system of the musical score continues the composition. It features the same three-staff layout: vocal line with lyrics, guitar melody, and bass line with tablature. The lyrics for this system are: "home, far a - way, when I see the run - way lights in the mist - y dawn, the night is fad - ing fast." Above the vocal staff are the chord symbols: E5*, G, Cadd9, E5*, C5, and E5*. The musical notation continues with various note values, rests, and guitar-specific techniques indicated in the tablature.

D⁵*
Cadd9
E⁵*
G
Cadd9
E⁵*

Com-ing home, far a-way, as the va-pour trails a-light. Where I've

let ring

3

C⁵
E⁵*
D⁵*
Cadd9

been to-night, you know I will not stay.

2

3

Outro (Em) (D) (C) (Bm) (Am)

(1° only)

Gtr. 2

mf w dist
Gtr 6 tacet

TAB

Gtr. 1

mf w dist

TAB

1. (G) (F) (G) (Am) (Bm)

TAB

TAB

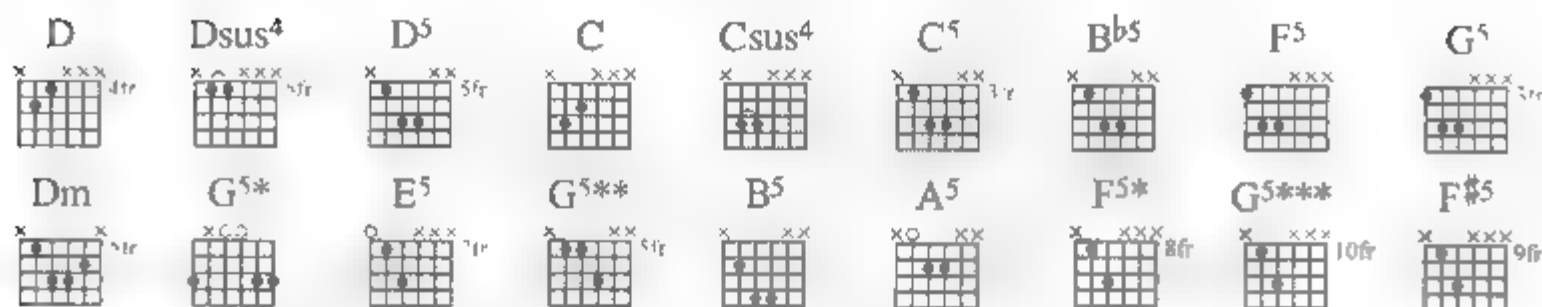
2. rit. (G) (Am)

TAB

TAB

THE ALCHEMIST

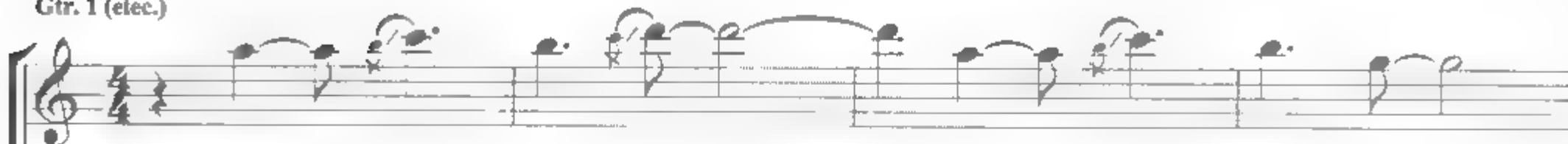
Words & Music by Bruce Dickinson, Janick Gers & Steve Harris



Intro $\text{♩} = 250$

(A⁵)*

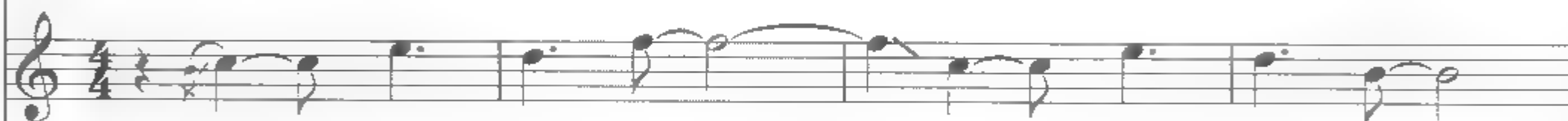
Gtr. 1 (elec.)



mf w/dist



Gtr. 2 (elec.)



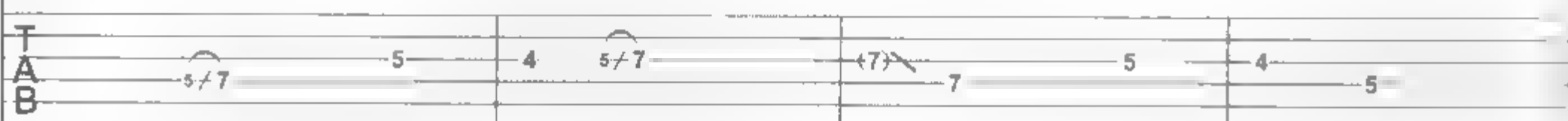
mf w/dist.



Gtr. 3 (elec.)



mf w/dist.



*Chord symbols reflect overall harmony

(A)

know the se - crets, you shall not de - ride us.
now the black rain on my house, the tim - bers burn - ing.

P M

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 7 5 5

Pre-Chorus

Dm B^{b5} C⁵ G^{5*} B^{b5} C⁵

My dreams of em - pire_ for my fro - zen queen will come_ to

TAB

6 7 5 3 3 5 3 0 3 5

3 3 3 0 3 5

1 3 3 1 3

Dm D⁵ B^{b5} C⁵ G^{5*}

pass Know me, the Ma - gus, I am Doc - tor

TAB

6 7 5 7 3 5 3 3 0 3

7 7 3 5 5 3 0 0 0 3

5 5 1 3 3 X 3

B^{b5} F⁵ Dm

Dee, and this { is was } my house.

TAB

3 3 3 6 7 5

3 3 3 7 7 7

1 1 1 5 5 5

E⁵ G^{5**} D⁵ C⁵ B⁵ A⁵

I am the mas - ter of the tides,
I was the keep - er of the books,

E⁵ G^{5**} D⁵

I shame the mir - ror in my
I had the know - ledge of the scrolls.

E⁵ G^{5**} D⁵ C⁵ B⁵ A⁵

sight. What ran - dom mu - sic of the
But now through ig - nor - ance and fear,

E⁵ G^{5**} D⁵

spheres, a - cross the years.
I cast the a sha - dow through the years.

Chorus

Chorus

C⁵ E⁵ D⁵ G⁵ C⁵ E⁵ D⁵

Gtr. 3

Know this, I will re - turn to this land, re - build where the ru - ins did

Gtr. 2

TAB

Gtr. 1

TAB

To Coda

C⁵ E⁵ D⁵ G⁵ C⁵ E⁵ D⁵

stand. Chain of the de - mons set free, strange al - che - my.

TAB

TAB

Guitar Solo
Gtr. 4 (elec.)

First system of guitar notation for Gtr. 4 (elec.). It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various chords (A⁵, C⁵, G⁵, D⁵, C⁵, B⁵) and triplets. Fingering numbers (1-4) are indicated. Below the staff is a tablature system with six lines (T, A, B, G, D, E) and fret numbers (14, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0).

Gtrs. 1+2

Second system of guitar notation for Gtrs. 1+2. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various chords (A⁵, C⁵, G⁵, D⁵, C⁵, B⁵) and triplets. Fingering numbers (1-4) are indicated. Below the staff is a tablature system with six lines (T, A, B, G, D, E) and fret numbers (2, 0, 2, 0, 2, 0, 2, 0, 5, 3, 5, 3, 5, 3, 5, 3, 7, 5, 3, 2, 4, 2).

Fig 2

Third system of guitar notation for Gtr. 4 (elec.). It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various chords (A⁵, C⁵, G⁵, D⁵, C⁵, B⁵) and triplets. Fingering numbers (1-4) are indicated. Below the staff is a tablature system with six lines (T, A, B, G, D, E) and fret numbers (12, 14, 12, 13, 15, 12, 14, 12, 12, 14, 15, 15, 15, 15, 15, 15, 14, 15, 12, 12, 15, 15, 15, 15).

Fourth system of guitar notation for Gtr. 4 (elec.). It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various chords (A⁵, C⁵, G⁵, D⁵, C⁵, B⁵) and triplets. Fingering numbers (1-4) are indicated. Below the staff is a tablature system with six lines (T, A, B, G, D, E) and fret numbers (2, 0, 2, 0, 2, 0, 2, 0, 5, 3, 5, 3, 5, 3, 5, 3, 7, 5, 3, 2, 4, 2).

Fifth system of guitar notation for Gtr. 4 (elec.). It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various chords (A⁵, C⁵, G⁵, D⁵, C⁵, B⁵) and triplets. Fingering numbers (1-4) are indicated. Below the staff is a tablature system with six lines (T, A, B, G, D, E) and fret numbers (7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7).

System 1:

Chords: D⁵, F^{5*}, C⁵

Gtrs. 1+2 play Fig. 3

Tab: 15 — 13 — 12 13 | 12 — 13 — 12 — 13 — 12 — 15 — 13 — 12 — 13 | 12 — 13 — 12 — 15 — 13 — 12 — 13 — 12 — 13 13 — 12

System 2:

Chords: G^{5***}, F^{5*}, E⁵, D⁵

Tab: 15 — 13 — 12 — 13 — 12 — 13 — 12 — 15 — 13 — 12 — 13 — 12 — 13 — 12 — 13 — 12 — 10

System 3:

Chords: F^{5*}, C⁵

Tab: 12 — 12 — 10 — 12 — 10 — 13 — 10 — 13 — 11 — 10 | 12 — 13 — 12 — 13 — 10 — 13 — 10 — 10 | 10 — 14 — 13 — 12 — 15

Interlude

Gtr. 3: E⁵, G^{5***}, D⁵, A^{5*}, G^{5***}, F^{#5}

Gtr. 2:

Tab: 12 — 10 — 12 — 10/12 — 10 — 12 — 11 — 12 — 10 — 12/13 — 12 — 10

Gtr. 1:

Tab: 7 — 9 — 7 — 8 — 8 — 7 — 9 — 7 — 9 — 7 — 8 — 10 — 8 — 7

E⁵ G⁵*** D⁵ 1. 2. D.S. al Coda

TAB 12 10 12 12 10 12 11 9 7 8 8 7 9 7

⊕ Coda

C⁵ E⁵ D⁵ G⁵ C⁵ E⁵ D⁵

Gtr. 3

TAB 12 12 10 12 10 12 12 10 12 10 12 10

Know this, I will re - turn to this land, re - build where the

Gtr. 4

mf w dist

TAB 5 8 7 7 5 7 5 8 7

Gtr. 2

TAB 5 5 7 8 7 8 5 5 7

Gtr. 1

TAB 5 5 7 8 7 8 5 5 7

Gtr. 1

TAB 5 5 7 8 7 8 5 5 7

Gtr. 1

TAB 5 5 7 8 7 8 5 5 7

C⁵
E⁵
D⁵
G⁵
C⁵
E⁵
cont. in stave

ru - ins did stand. Re - store the know - ledge me - mo - ry, strange al - chem -

TAB: 12 12 10 12 10 12 12

TAB: 5 8 7 7 5 7 5 8

TAB: 5 5 7 8 7 8 5 5

Outro

E⁵

- y.

Gtrs. 1+2

Gtr. 4 tacet

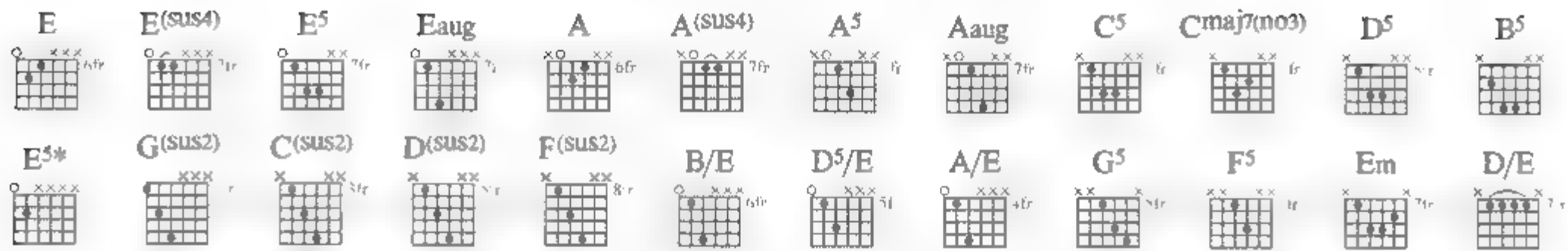
Gtr. 3

PM. PM. PM PM PM PM PM

TAB: 5 9 7 9 7 9 7 9 5 7 9 7 9 7 5 7 9 7 9 7 10 12 0 0 7

ISLE OF AVALON

Words & Music by Steve Harris & Adrian Smith



Intro

$\text{♩} = 147$

Gtr. 2 (elec.)

E E(sus4) E⁵ E E(sus4) Eaug E(sus4)

mf w/clean tone + chorus + echo

TAB

Gtr. 1 (elec.)

mf Fig. 1
let ring
w/clean tone - chorus

TAB

E⁵ E

E(sus4) Eaug

TAB

TAB

E E(sus4) E⁵ E E(sus4) Eaug E(sus4)

E⁵ E E(sus4) Eaug

Verse
E E(sus4) E⁵ E E(sus4) Eaug E(sus4) E⁵ E

1. I can hear them float - ing on the wind. Im - mor - tal souls,

Gtr. 1 plays Fig. 1

E(sus4) Eaug E E(sus4) E⁵

— their weep - ing sad - dens me — Mo - ther Earth, — you know your

TAB

6 7 10
7 7 7

E E(sus4) Eaug E(sus4) E⁵ E E(sus4) Eaug

time is near. A - wak - en lust, the seed is sown and reaped.

TAB

7 9 6 6 7 10
7 7 7 7 7 7

0

Interlude

E E(sus4) E⁵ E E(sus4) Eaug Gtr. 3 (elec.) E(sus4) E⁵ E

mf w/clean tone + chorus

TAB

10 12 9 9 9

TAB

7 9 6 6

7 7 7 7

E(sus4) Eaug E E(sus4) E5 E E(sus4) Eaug

TAB 10 13- 9- 9

TAB 7 10 7 0

E(sus4) E5 E E(sus4) Eaug

TAB 10 12 9 9 9 10 13 9

TAB 7 9 6 7 6 7 10 7

A A(sus4) A5 A A(sus4) Aaug A(sus4)

TAB 15 14

TAB 0 0 2 2 0 0 2 2 0 7 7

Gtr. 1

Fig 2

TAB 10 7 10 7 10 0 6 7 7 9 7 9 7 9 7 6 7 7 10 7 10 7 10 7 7

A⁵ A

A(sus4) Aaug

brings me clo - ser to the Isle Of A - va - lon

TAB

15 17 14 14 14 14 14 14 | 14 14 14 14 14 14 14 14 | 14 15 18-18 18-18 18 18 | 18 18 18 18 18 18-18
 14 14 14 14 14 14 14 14 | 14-14-14 14 14 14 14 14 | 14 14 14-14-14 14-14-14 | 14 14 14 14 14 14

TAB

9-6 6 7 10
 7-7 7 7 7 0

E E(sus4) E⁵ E E(sus4) Eaug E(sus4)

I can feel the pow - er flow - ing through my veins, my

Gtr. I plays Fig. I

TAB

9-9 9 10 10 10 12 12 | 12 12 12 12 12 12 12 12 | 9 9 9 10 10 10 13 13 | 13 13 13 13 13 13 13 10
 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9

TAB

0 7 7

Interlude

C⁵ D⁵ E⁵ D⁵ C⁵

Earth, ho - ly blood of the dead.

TAB: 5 5 5 7 7 7 9 9 7 7 5 3

1-3.

E⁵ D⁵ C⁵

P.M. Fig 5 P.M.

TAB: 0 2 3 2 3 0 9 9 7 7 5 5 5 0 2 3 2 3

Guitar Solo

4.

A⁵ G⁵ F⁵ A⁵ G⁵ F⁵

Gtr. 4 (elec.) *mf* w/dist. *8va* full full

P.M. Fig 6 Gtrs. 1+2 play Fig. 6

TAB: 7 15 12 13 14 13 15 14 15 14 12 12 14 15 15 15 15 12 13 14

TAB: 0 2 3 2 3 0 9 9 7 7 5 5 5 0 2 3 2 3

E⁵ D⁵ C⁵

Gtrs. 1+2 play Fig. 5

TAB: (14) 0 15 12 15 12 12 14 12 15 12 12 14 12 14 12 14 12 12 10

E⁵ D⁵ C⁵ E⁵ D⁵ C⁵

1/2

TAB

E⁵ D⁵ C⁵

P.M.

-1

TAB

E⁵ D⁵ C⁵ E⁵ D⁵ C⁵

8va

3

TAB

E⁵

full

Gtr. 4 tacet

TAB

Gtrs. 1+2

2

0

TAB

Interlude

Fig 7

P.M.

TAB

Guitar Solo
Gtr. 5 (elec.)

mf Gtr 5 w/dist. + chorus
Gtrs. 1+2 play Fig. 7

w/bar

Em Gtr. 3

P.M. ---| P.M. ---| P.M. P.M. ---|

D/E

Em D/E Em Rhy cont sim

w/bar

D/E Em D/E

Em D/E Em P.H. PM

D/E Em D/E

P.M. -----|
w/pitch shift
set +7 semitones

T 2 3 2 2 2 4 2 3 5 3 5 7 5 7 8 5 7 8 8 10 8

A 5 (5) 2 4

B

Em D/E Em

gtr -----|
w/echo
cancel pitch shift

cancel echo

T 17 17 14 14 15 12 15 8 8 8 8 8 8 7 7 7 7 7 7 7 7

A 14 14 15 14 15 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B

D/E Em D/E

T 10 10 10 10 10 8 8 X 8 8 8 8 8 8 7 7 X 10 10 10 10 10 10 10 10 15

A 9 9 9 9 9 7 7 X 7 7 7 7 7 7 7 7 X 9 9 9 9 9 9 9 9 9 14

B

Em D/E

T 15 15 15 15 15 15 15 15 12 15 17 17 17 1 17 17 17 17

A 14 14 14 14 14 14 14 14 14 14 16 16 16 1 16 16 16 1

B

Gtrs. 1+2 N.C.

Gtrs. 3+5 tacet

T 7 9 10 7 9 10 7 9 9 10 12 9 10 12 9 11

A

B

Pre-Chorus

C⁵ Cmaj7(no3) C⁵ Cmaj7(no3)

Mo - ther Earth, I can hear you.

TAB

5 5 4 5 5 4 5 5 4

3 3 3 3 3 3 3 3 3

C⁵ D⁵ B⁵

Sa - cri - fice, now u - nit - ed.

TAB

5 5 7 4 4 4 4 4 4

3 3 5 2 2 2 2 2 2

Interlude E E(sus4) E⁵ E E(sus4) Eaug E(sus4) E⁵ E

Gtr. 1 plays Fig. 1
Gtr. 3 plays Fig. 3

TAB

0 7 7 6 7

E(sus4) Eaug E E(sus4) E⁵ E E(sus4) Eaug

TAB

6 7 7 10 7 0

E(sus4) E⁵ E E(sus4) Eaug

TAB

7 9 6 6 7 7 10 7 0

Verse

E E(sus4) E⁵ E E(sus4) Eaug E(sus4) E⁵ E

3. Ris - ing lev - els of the ti - dal lakes, pro - tect them, keep - ers of

Gtr. 1 plays Fig. 1
Gtr. 3 plays Fig. 3

TAB

7 9-6
7 7-7

E(sus4) Eaug A A(sus4) A⁵

the god - dess in the un - der - world. Hold - ing pow - ers of the

Gtr. 1 plays Fig. 2
Gtr. 3 plays Fig. 4

TAB

6 7 10
7 7 7 0 7 5

A A(sus4) Aaug A(sus4) A⁵ A A(sus4) Aaug

mys - tics deep in - side them, nine - teen maid - ens, guar - dians of the oth - er world

TAB

7 9-6
7 7-7 6 7 10
7 7 7

E E(sus4) E⁵ E E(sus4) Eaug E(sus4)

Mor - tal con - flict born of Cel - tic le - gend that, a -

Gtr. 1 plays Fig. 1
Gtr. 3 plays Fig. 3

TAB

0 0 7
7

E⁵ E

E(sus4) Eaug

D.S. al Coda

- part from sev - en, none re - turned from Av - a - lon.

TAB 9 6 6 7 7 7 10 7 0

Coda

E⁵G⁵C⁵D⁵E⁵

Gtrs. 5+6 (elec.)

PM PM PH. PM PM Gtr. 6 Gtrs. 5+6 Gtr. 5

TAB 9 9 11 12 9 9 11 12 9 9 11 12 10 12 12 11 12

Gtrs. 1+2

TAB 9 9 8 7 5 0 3 7 7 7 7 7 9 7 7 7 9 7

G⁵C⁵D⁵

PM. PM. PH. PM. PM Gtr. 6 Gtrs. 5+6 Gtr. 5

TAB 9 9 11 12 9 9 11 12 9 9 11 12 10 12 12 11 12

TAB 8 7 5 0 5 5 3 7 7 7 7 7 9 7 7 7 9 7

Chorus

E⁵* G(sus2) C(sus2) D(sus2)

To have the be - lief of oth - ers, look ing for the Isle to show them a sign.

P.M. P.M. P.M. - - P.M. - -

Gtrs. 5+6 tacet

TAB

2 2 2 2 2 2 7 7 7 7 7 7 9 9 9 9 9

0 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5

E⁵* G(sus2) C(sus2) F(sus2)

Fer - ti - li - ty of all mo - thers, stood in si - lence, wait - ing now for their turn.

P.M. P.M. P.M. - - P.M. - - P.M. P.M.

TAB

2 2 2 2 2 2 7 7 7 7 7 7 12 12 12 12 12

0 0 0 0 0 0 3 3 3 3 3 3 8 8 8 8 8

E⁵* G(sus2) C(sus2) D(sus2)

The gate - way to A - va - lon, the is - land where the

Gtr. 5

P.M. P.M. P.H. P.M.

TAB

9 9 11 12 9 9 11 12 9 9 11 12 12

9 9 9 9 9 9 9 9 9 9 9 9 9

P.M. P.M. P.M. - -

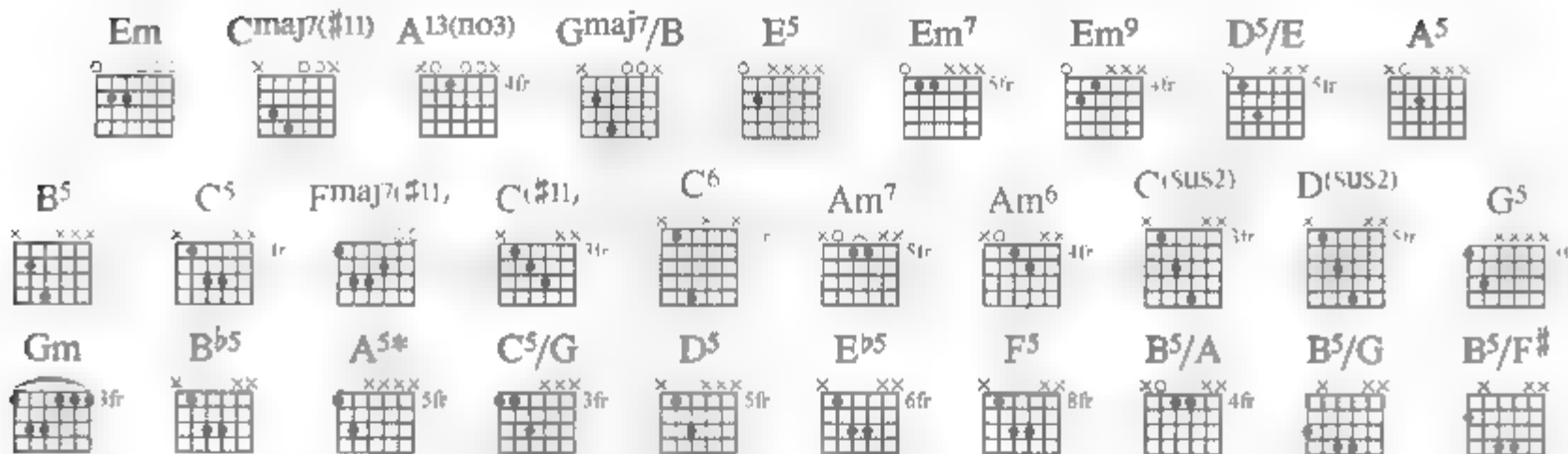
TAB

2 2 2 2 2 2 7 7 7 7 7 7 9 9 9 9 9

0 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5

STARBLIND

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith



Intro ♩ = 82

Em

Gtr. 3 (elec.)

[illegible]

Gtr. 2 (elec.)

mf P.M. ————
w/slight dist. ————
Fig 1 ————

[illegible]

Gtr. 1 (elec.)

mf let ring throughout
w/clean tone + chorus

TAB

0 2 0 2 2 0 | 0 2 2 0 2 0

Cmaj7 #1.1 A13(no3)

Gtr 2 plays Fig. 1
Gtr 3 plays Fig. 2

TAB

3 4 0 4 3 4 0 0 3 4 0 4 0 0 0 0 0 0 4 0 0

Gmaj7/B

Verse

Em

I. Take my eyes, the things I've seen in this world com-ing to an

Cmaj7(#11)

end. My re-flec-tion fades, I'm wear-y of these earth-ly bones and

A13(no3)

skin. You may pass through me and leave no trace, I have no mor-tal

Verse E^5 Em^7 Em^9 Em^7 Em^9 D^5/E E^5 Em^7 Em^9 Em^7 Em^9 D^5/E

(29)

2. We can shed our skins and swim in - to the dark - ened void be - yond.

3. Let the el - ders to their par - ley, meant to sa - tis - fy our lust.

PM Fig. 3

PM PM PM PM

T A B

5 4 5 5 7 5 5 4 5 5 7 5

0 0 0 0 0 0 0 0 0 0 0 0

C^5 $C(\#11)$ C^5 $C(\#11)$ C^6 C^5 $C(\#11)$ C^5

We will dance a - mong the world that or - bits

Leav - ing Da - ma - cles still hang - ing ov - er

PM PM PM

T A B

5 5 4 5 5 4 7 5 5 4 5 4 3

3 3 3 3 3 3 3 3 3 3 3 3 3

$C(\#11)$ C^6 A^5 Am^7 Am^6 Am^7 Am^6 A^5

stars that aren't our sun.

all their pro - mised trust.

All the ox - y - gen that

Walk a - way from free - doms

P.M. PM PM

T A B

5 5 4 3 7 5 5 4 5 4 5 4 7 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3

Am^7 Am^6 Am^7 Am^6 A^5 C^5 $C(\#11)$ C^5

trapped us in a car - bon spi - der's web.

of - fered by the jail - ors in their cage.

So - lar winds.

Step in - to

P.M. PM P.M.

T A B

5 5 4 5 5 4 7 5 5 4 5 4 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0

are whis - per - ing, you may hear the si - rens of the dead.
 the light, star - trip - ping ov - er mor - tals in their rage.

P.M. P.M. ----- P.M. Fig. 3 ends ---

T 5 5 4 3 7 3 3 3 3 5 5 4 3 5 5 4 3 7 3
 A 5 5 4 3 7 3 3 3 3 5 5 4 3 5 5 4 3 7 3
 B 5 5 4 3 7 3 3 3 3 5 5 4 3 5 5 4 3 7 3

Pre-Chorus

Gtrs. 4+5 play Fig. 3

Star - blind with sun, the stars are

one. We are the light that brings the end of night.

Gtr. 6 (elec.)
 mf w/dist

T 10 8 7 9
 A 10 8 7 9
 B 10 8 7 9

Star - blind with sun, the stars are

P.M. P.M. ----- P.M. -----

Gtr. 7 (elec.)
 mf w/dist

T 7 9 7 5 9 7 7 7 10 9 9 10 7 9 10 7 9 10 7 9 10
 A 7 9 7 5 9 7 7 7 10 9 9 10 7 9 10 7 9 10 7 9 10
 B 7 9 7 5 9 7 7 7 10 9 9 10 7 9 10 7 9 10 7 9 10

Chorus

$\text{♩} = 82$ ($\text{♩} = \text{♩}$)

E^5 $\text{C}(\sharp 11)$ C^5 $\text{C}(\sharp 11)$ C^6 C^5 $\text{C}(\sharp 11)$ C^5 $\text{C}(\sharp 11)$ C^6

one. We are with the God - dess of the sun to - night.

TAB

7 7 8 9 9 7 7 9 10 10 9 10 7 5 7

TAB

7 9 7 7 9 7 10 9 7 7 9 7 10

Chorus

$\text{♩} = 82$ ($\text{♩} = \text{♩}$)

E^5 $\text{C}(\text{sus}2)$ $\text{D}(\text{sus}2)$ G^5

The preach - er los - es face with Christ, re - li - gion's cruel de - vice is

Gtr. 6 tacet cont. sim.

TAB

9 9 9 9 9 9 9 7 7 7

X X X X X X X 7 5 5

0 7 7 7 7 7 7 7 5 5

Gtr. 8 (elec.) mf w/dist. cont. sim.

TAB

9 11 11 11 11 7 7 7 7 7 7 7 7 12 14 12 14 12

X X X X X 5 5 5 5 5 5 5 12 12 12 14 12

7 9 9 9 9 5 5 5 5 5 5 5 5 12 12 12 14 12

Gtrs. 4+5

TAB

9 9 9 7 7 7 7 7 9 9 9 9 5 5 5 5 0 2

X X X X X 3 3 3 3 3 7 7 7 7 3 3 3 3 0 2

0 7 7 7 5 5 5 5 5 5 5 5 5 3 3 3 3 0 2

C⁵ C(#11) C⁵ C(#11) C⁶ C⁵ C(#11) C⁵ C(#11) C⁶

T
A
B

Gtrs. 4+5 play Fig. 3
Gtr 9 tacet

Verse E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E B⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E

4. Vir-gins in the teeth of God are meat and drink to feed the damned.

C⁵ C(#11) C⁵ C(#11) C⁶ C⁵ C(#11) C⁵ C(#11) C⁶

You may pass through me and I will feel the life that you feel less.

Gtr. 9

T
A
B

A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵

Step in - to my light, star - trip-ping, we will rage a - gainst the night.

T
A
B

C⁵ C(#11) C⁵ C(#11) C⁶ C⁵ C(#11) C⁵ C(#11) C⁶

Walk a - way from com - fort of-fered by your ci - ti - zens of death.

P.M. --|

T
A
B

Pre-Chorus

E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E

Star - blind with sun, the stars are

P.M. -- | P.M. -- |

TAB

C⁵ C(#11) C⁵ C(#11) C⁶ C⁵ C(#11) C⁵ C(#11) C⁶

one. We are the light that brings the end of night.

P.M. -- | P.M.

TAB

A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵

Star - blind with sun, the stars are

P.M. ----- |

TAB

C⁵ C(#11) C⁵ C(#11) C⁶ C⁵ C(#11) C⁵ C(#11) C⁶

one. We are one with the God-dess of the sun to - night.

TAB

♩ = 82 (♩ = ♩)

Chorus

E⁵

C(sus2)

D(sus2)

G⁵

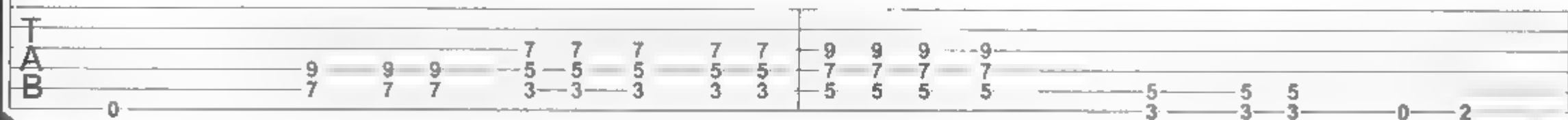
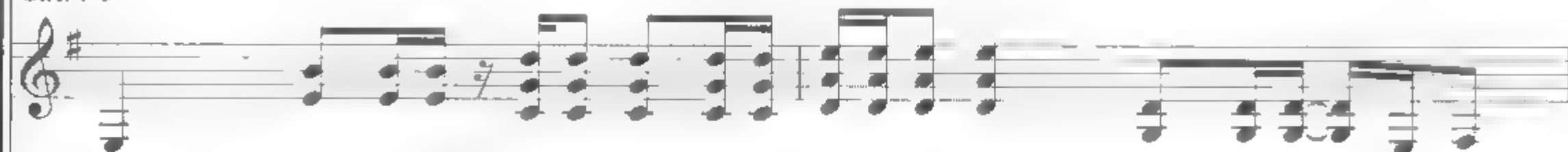
Gtr. 8



Gtr 9 tacet

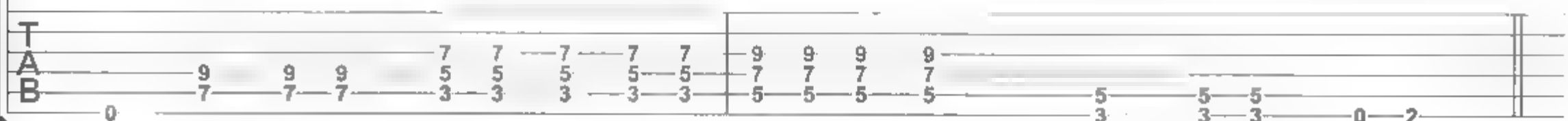
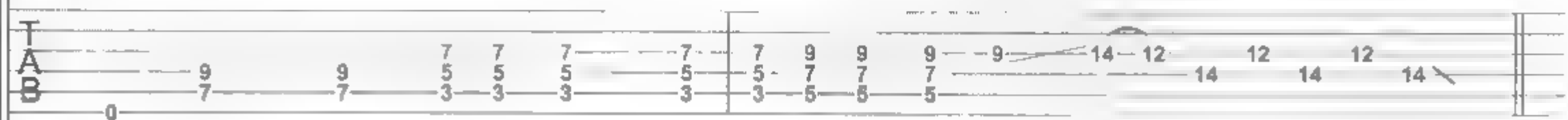
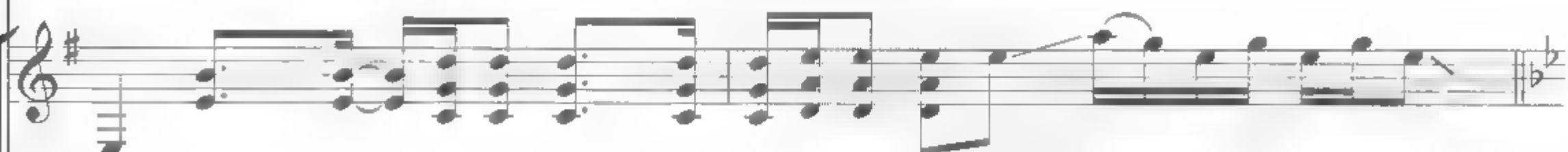
cont sim.

Gtrs. 4+5

E⁵

C(sus2)

D(sus2)

G⁵

Gtr. 8

TAB

Guitar Solo

E⁵ C⁵/G D⁵

TAB

Gtr. 5

Fig 5

TAB

E⁵ C⁵/G D⁵ E⁵

3

Gtr. 4 plays Fig. 4
Gtr. 5 plays Fig. 5

TAB

Chords: C⁵/G, D⁵, E⁵

TAB: 7 6 7-6- 7-9 7 9 11 9 11 12 11 12 14 12 12 15 14 15 14 12

Chords: C⁵/G, D⁵, E⁵, C⁵/G, D⁵

TAB: 14 15 12 (12) 14-12 10-12 10 (10) 7 4-5-4 5 3-4 4-5-7 4

Annotations: P.M., P.H.

Chords: E⁵, C⁵/G, D⁵

TAB: 5 4 5 4 7-5-7 4-5-4-5-7 4 6 7-9-9

Annotations: PM ---, 1/2

Chords: C⁵, G⁵, D⁵, C⁵, G⁵, D⁵

TAB: (Empty)

Annotations: Gtr 8 tacet

Gtr. 7

TAB: 13 10 10 13 10 12 10 13 10 12 12 10 12 10 10 12 10 13 10 12 10 13 12 10 11-10

Annotations: rake ↓ w dist., full, 1/2

Gtrs. 4+5

TAB: 5 3 5 7 5 7 5 10 8 10 8 5 3 7 5

Chords: E^b B^b5 F^5

8va

full

16

13

13-16

13

16

13

15-13

13

16

13

15

TAB

12-10-12-10

12-10

PM. ---|

TAB

7 7

5 5

0

8

6

8

6

10-10

8-8

10-10

8-8

0

0

Chords: E^b B^b5 F^5 C^5 G^5 D^5

full

w/bar

PM. ---|

TAB

13

13

16

15

(16)

7

9

10

7

9

10

7

9

PM

PM. ---|

PM. ---|

TAB

8

6

8

6

10

8

10

8

8

8

10

8

10

8

8

0

0

5

3

5

3

7

5

Chords: C^5 G^5 D^5 E^b B^b5 F^5

PM. ---|

PM. ---|

TAB

10

7

9

10

7

9

10

7

(7)

9

9

7

8

(8)

18

18

17

15

17

PM. ---|

PM.

PM. ---|

TAB

7

5

7

5

7

5

3

3

5

3

5

3

7

5

7

5

7

5

7

5

5

5

8

6

8

10

8

10

8

8

(8)

E^b B^b5 F^5

3

15-17 15-15 18-18-16-15-16-15-16-15-16-15 17-17-15-14-15-14-15-14 14 17 15 (15)

PM --| P.M. --|
cont in slashes

10-10 10-10 8-8 8-8 8-8 8-8 10-10 10-10 10-10 10-10 8-8 8-8

Interlude

D^5 C^5 B^b5

Gtrs. 4+5 Gtrs. 6+7

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

6 5 6 5 6 8 6 5 6 5 6 5

5/7 7 7 7 5/7 7 7 7 5/7 7 7 7

C^5 D^5 C^5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

6 5 3 1 6 5 6 5 6 8 6 5

7 7 5 3 2 (2) 5/7 7 7 7 5/7 7 7 7

B^b5 $C(sus2)$

P.M. P.M. P.M. P.M. P.M. P.M.

6 5 6 5 6 5 3 1

5/7 7 7 7 5/7 7 5 3 2

D⁵ C⁵ B⁵
rhythm cont. sim.

6 5 6 5 (5) 6 8 6 5 (5) 6 5 6 5

(2) 5/7 7 7 7 5/7 7 7 7 5/7 7 7 7

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

1. C⁵ 2. C⁵ E⁵

rit.

P.M. P.M. P.M. P.M. P.M. P.M.

(5) 6 5 3 1 (5) 6 5 3 1

7 7 5 3 2 7 7 5 3 2

Interlude

♩ = 82
Gtr. 8 Em

Gtr. 2 plays Fig. 1
Gtr. 3 plays Fig. 2
Gtrs. 4+5+6+7 tacet

mp

7 8 7 9 7 9 7 9 7 9 7 5 7

Gtr. 1

let ring throughout

2 0 2 2 2 0 2 0 2 2 2 0

0 0 2 0 2 0 2 0 2 0 2 0

Cmaj7(#11)

* mf

(7) 5 7/9 7 5 7 5 7 (7) 5 7 5 7 5 7/9 (9) 7 9 7 (7)

3 4 0 4 3 4 0 0 3 4 0 0 0

* Roll up vol. control

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

See your past and fu - ture, all the same and it can - not be bought..

Pre-Chorus

E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E E⁵ Em⁷ Em⁹ Em⁷ Em⁹ D⁵/E

Star - blind with sun, the stars are

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

one. We are the light that brings the end of night.

A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵ Am⁷ Am⁶ Am⁷ Am⁶ A⁵

Star - blind with sun, the stars are

Gtr. 7

T
A
B

7	9	7	7	9	7	10	7	9	7	7	9	7	10
---	---	---	---	---	---	----	---	---	---	---	---	---	----

C⁵ C^(#11) C⁵ C^(#11) C⁶ C⁵ C^(#11) C⁵ C^(#11) C⁶

one. We are one with the God-dess of the sun to - night.

Gtr. 8

T
A
B

5	5	5	4	7	5	4	7	5	7
---	---	---	---	---	---	---	---	---	---

T
A
B

7	9	7	7	9	7	10	7	9	7	7	9	7	10
---	---	---	---	---	---	----	---	---	---	---	---	---	----

Chorus

$\text{♩} = 82 (\text{♩} = \text{♩})$

E⁵

C(sus2)

D(sus2)

G⁵

Take my eyes_ for what I've seen, I will give my sight to you.

Gtr 7 tacet

cont. sim

TAB

9	11	11	11	11	7	7	7	7	7	7	7	12	14	12	12	12
X	X	X	X	X	5	5	5	5	5	5	5	12	14	12	12	12
7	9	9	9	9	5	5	5	5	5	5	5	12	14	12	12	12

Gtrs. 4+5

Gtr 7 tacet

TAB

9	9	9	7	7	7	7	7	9	9	9	9	5	5	5	5	0	2
7	7	7	5	5	5	5	5	7	7	7	7	5	5	5	5	3	3
7	7	7	3	3	3	3	3	5	5	5	5	3	3	3	3	0	2

E⁵

C(sus2)

D(sus2)

G⁵

— You are free_ to choose_ what - ev - er life to live_ or life to lose_

Gtr 7 tacet

TAB

9	9	7	7	7	7	9	9	9	9	14	12	12	12	14	14	14	14
7	7	5	5	5	5	7	7	7	7	14	12	12	12	14	14	14	14
7	7	3	3	3	3	5	5	5	5	14	12	12	12	14	14	14	14

Gtr 7 tacet

TAB

9	9	9	7	7	7	7	7	9	9	9	9	5	5	5	5	0	2
7	7	7	5	5	5	5	5	7	7	7	7	5	5	5	5	3	3
7	7	7	3	3	3	3	3	5	5	5	5	3	3	3	3	0	2

Gm B^{b5} C⁵ B^{b5} A^{5*}

— What-ev - er God you know, — he knows you bet - ter than you be - lieve

TAB

3	3	3	3	3	3	3	3
5	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3

10 10 X 12 12 12 15 17 15 17

8 8 8 10 10 10 15 17 15 17

6 6 6 8 8 8 10 15 17 17

Gm B^{b5} C⁵ B^{b5} A^{5*}

— In your once and fu - ture grave, — you'll fall end - less - ly de -

TAB

3	3	3	3	3	3	3	3
5	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3

10 10 X 12 12 12 17 15 17 15 15 17

8 8 8 10 10 10 17 15 17 15 17

6 6 6 8 8 8 10 15 17 17 17

E⁵ C(sus2) D(sus2) G⁵

-ceived. The preach - er los - es face with Christ, re - li-gion's cruel de - vice is

T
A
B

4 7 7 7 7 X 9 9 9 9 9 10
2 5 5 5 5 X 7 7 7 7 7 9
0 3 3 3 3 X 5 5 5 5 5 7

T
A
B

9 9 9 7 7 7 9 9 9 9 5 5 5 5 0 2
7 7 7 5 5 5 7 7 7 7 3 3 3 3
0 3 3 3 3 3 5 5 5 5 3 3 3 3

E⁵ C(sus2) D(sus2) G⁵

gone. Emp - ty flesh and hol-low bones, make pacts of love but die a - lone.

cont. sim

T
A
B

9 9 9 12 12 12 12 12 14 14 14 12 12 12 12 12
X X X X 14 14 14 12 12 14 12 14 14
0 7 7 7 10 10 10 10 10 12 12 12 14 12 14

T
A
B

9 9 9 7 7 7 7 7 9 9 9 9 5 5 5 5 0 2
7 7 7 5 5 5 5 5 7 7 7 7 3 3 3 3
0 3 3 3 3 3 3 3 5 5 5 5 3 3 3 3

THE TALISMAN

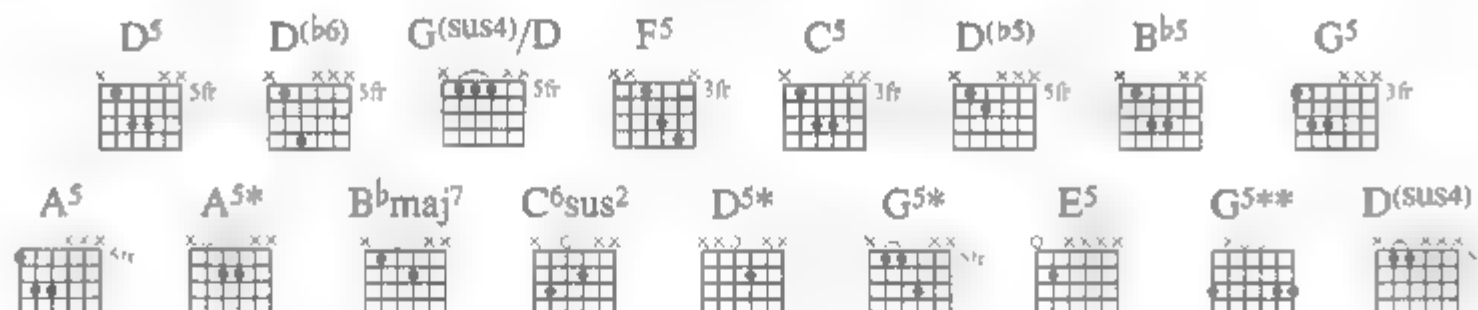
Words & Music by Janick Gers & Steve Harris

Gtrs 1+2:

Gtrs. 1+2
6 D 3 G
5 = A 2 = A
4 = D 1 = D



Gtrs 3-7:



Intro

♩ = 57

Dm7

1.

D(sus2/4)

2.

D(sus2/4)

Gtr. 1 (acous.)

1. When I

mf Fig. 1 let ring throughout

Gtr. 2 (acous.)

Harm

mf Fig. 2

(12)

Gtr. 1 plays Fig. 1

Verse Gtr. 2 plays Fig. 2

Dm7

D(sus2/4)

stand and look a - bout the port and con - tem - plate my life, will I

Dm7

D(sus2/4)

Dm7

ev - er see my coun - try - men a - gain? As the Cap - tain calls us on the deck, I

$Dm^{(b6)}$ Dm^7 D^7 rit.

take my things and walk to the har - bour-side. I glance back one last time.

Gtr. 1

5-7-5-0 7 7 8 7-8-7-0 8 10 2-3-2 3 2 3 0

T A B

$\text{♩} = 37$

$D(sus2)$ Dm^6 $D^7(sus4)$ Dm D^5 $D^7(sus4)$ Dm^6 $D^7(sus4)$

Flee-ing our na-tion, our prob-lems we leave be-hind. Ships by the ten-fold sail out on the tide. We are

Fig 3 - let ring throughout

0 12 0 14 10 0 15 12 10 14 10 0 17 14 12 15 12 0 14 0 15 12

T A B

Gtr. 2

Fig 4 - let ring throughout

2 0 2 3 2 3 5 3 5 3 0 0 0 7 0 7 5 3 5 3 2 3 5 3 5

T A B

Gtr. 1 plays Fig. 3
 Gtr. 2 plays Fig. 4

$D(sus2)$ Dm^6 $D^7(sus4)$ Dm D^5 $D^7(sus4)$ Dm^6 $D^7(sus4)$

pleased to be out and em-brac-ing the o-pen sea. Free from our trou-bles and more free from thee. In-

$D(sus2)$ Dm^6 $D^7(sus4)$ Dm D^5 $D^7(sus4)$ Dm^6 $D^7(sus4)$

-he-ri-tors un-ful-filled rea-son be-hind us. We flee from what is, not what is will be

Interlude
Gtrs. 3+5 D⁵

B^{b5}

TAB 5 7 6 5 7 8 6 5 7 5

Gtr. 6 (elec.)

mf w dist
Fig 6

TAB 5 5 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1 1 1

Gtr. 4

P.M. -----| PM --| PM -----| PM -----| P.M. -----| P.M. --|

Fig 5

TAB 7 5 5 5 5 7 5 5 5 5 5 5 3 1 1 1 1 3 1 1 1 1 3 1 1 1

G⁵ A⁵

TAB 6 5 7 6/8 6 (6)

TAB 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

P.M. -----| P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. --|

TAB 5 3 3 3 3 5 3 3 3 5 3 3 7 5 5 5 5 7 5 5 5 5 7 5 5 5

D⁵ **B^{b5}** **G⁵** **Gtr. 5** **Gtr. 3**

Gtr 4 plays Fig. 5
Gtr 6 plays Fig. 6

TAB

5+7 6 5 7 8 6 5 7 5 6 5 7 3+ 6+ 8

1. A⁵ **2. A⁵**

TAB

Interlude
Gtrs. 3+4

A^{5*} **B^bmaj7** **C⁶(sus2)** **D^{5*}**

let ring —
Gtrs. 4+5+6 tacet

TAB

2 2 2 0 2 3 0 2 5 0 2

1. A^{5*} **B^bmaj7** **C⁶(sus2)** **D^{5*}** **2. D^{5*}**

let ring — let ring —

TAB

2 2 2 0 2 3 0 2 5 0 2 0 0 0 0 0

Bridge

Limbs fa - tired, trem - bling with cold, blind - ed from the sea spray salt.
 We ap - proach the oth - er side of the o - cean, with the tide.

Gtr. 5

At Gtr. 5 tacet

Clasp - ing an - y - thing we can hold, hea - ven's rain
 In our fa - your, just for once, wel - come greet -

Gtr. 5 tacet

up - on us falls. Twen - ty days with - out a meal,
 ing our new land. The e - la - tion in our hearts,

Gtr. 5 tacet

G^{5*} D⁵ F⁵

and ten with - out fresh wa - ter still. Those that did -
the ex - cite - ment in our veins, as we

T
A
B

5 3 7 5 7 5 7 5 5 3 3

To Coda ⊕
G^{5*} C⁵

- n't die in the storms, the scur - vy rest did slaugh - ter.
sail to - wards the coast - line of our gold -

T
A
B

5 3 3 5 5 3 7 5 7 5 7 5

A^{5*} B^bma⁷ C⁶(sus2) D^{5*} Play 4 times

let ring - - - - - cont. in slashes

T
A
B

0 2 2 1 0 2 0 2 0 0

Chorus

Gtrs. 3+4 D⁵ F⁵ C⁵ G^{5*} D⁵
rhy. cont. sim.

West - ward the tide, West -

Gtr. 7 (elec.)

T
A
B

10 10 13 14 12 14 12 10

Gtr. 5
divisi

Gtr. 6

T
A
B

7 7 6 7 8 7 5 7

F⁵ C⁵ G⁵* D⁵ F⁵ C⁵

-ward we sail on. West - ward the tide,

T A B 10 13 13 10 10 10 13 13 14-12 14-12

T A B 6 7 +8 +9 8 7 7 6 7 +8 +9 7 5

G⁵* D⁵ F⁵ C⁵ G⁵*

sail by the ta - lis - man.

T A B 10 10 13 13 13 10

T A B 7 7 6 7 +8 +9 8 7

Interlude

rhy cont sim

Gtr. 3 E⁵G^{5**}E⁵A⁵G⁵

Gtr. 6

Gtr 7 tacet

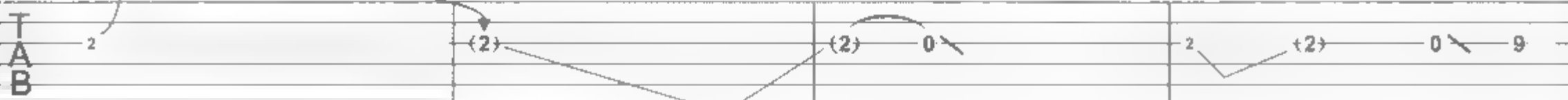
full

w/bar

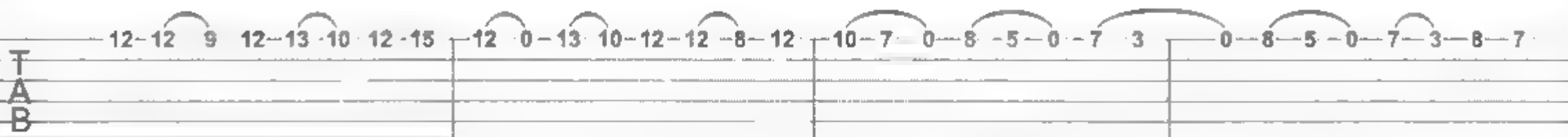
w/bar

w/bar

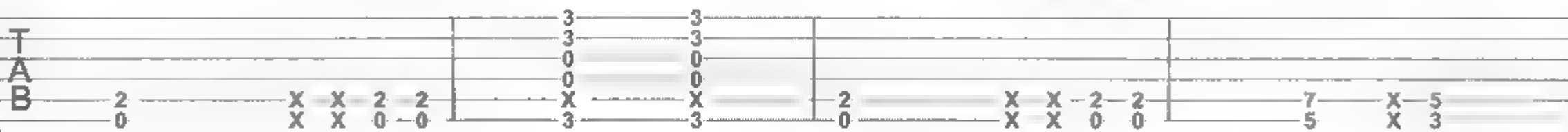
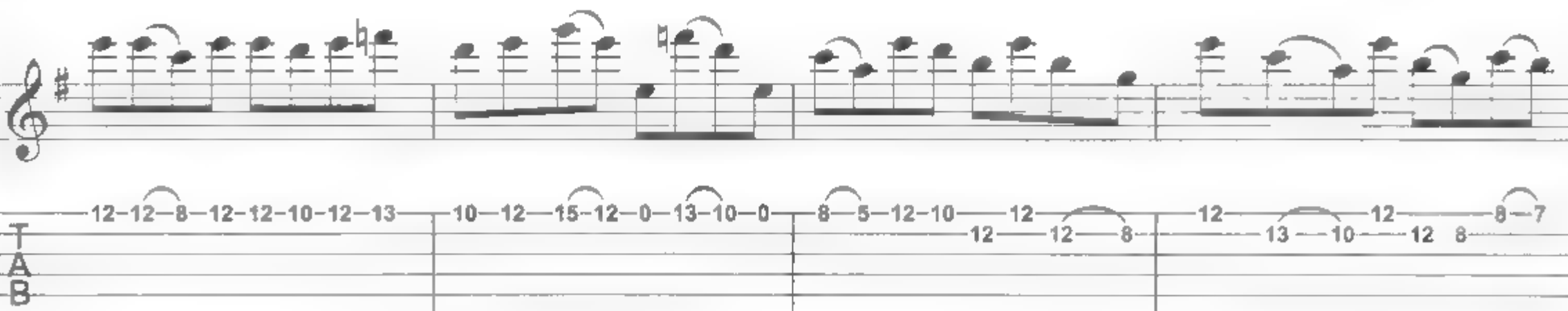
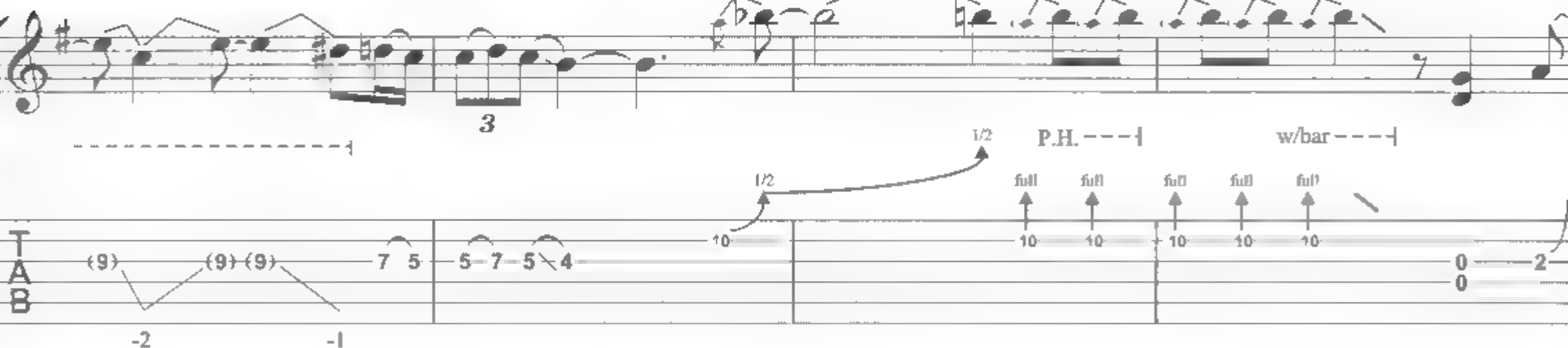
w/bar



Gtr. 5



Gtr. 4

E⁵G^{5**}E⁵A⁵G⁵

E⁵ G⁵** E⁵ A⁵ G⁵

full w/bar --- w/bar --- w/bar --- w/bar --- w/bar

TAB (2) 0-(0) 9 -6 9 -6 1/2

12-12-8-12-12-10-12-13 10-12-15-12-12-13-10-12 12-8-0-10-7-0-8-5 0-7-3-0-8-5-0-8

Fig. 7

TAB 2 0 X-X 2 2 X-X 3 3 2 0 X-X 2 2 X-X 5 5 X 3

E⁵ G⁵** E⁵ A⁵ G⁵

Gtr. 4 plays Fig. 7 w/bar

TAB 7 (7) 5-7-5-4

7 12 12-10-12-13-10-12 15-12-0-12-8-12-8-5 12-10-7-12-7-3-0-8 5-0-7-3-0 8 5

Guitar Solo

E⁵

G^{5**}

E⁵

A⁵

G⁵

E⁵

G^{5**}

E⁵

A⁵

G⁵

w slide

11-12 12-11 X-7 (7)-9 X 17-17 16 17-17 16 10-12

Gtr 5 tacet

7

E⁵ G^{5**} E⁵ A⁵ G⁵ E⁵ G^{5**} E⁵ A⁵ G⁵

11 13-12 7-9 7 5-4 (4)-0 2-1 2-1 2-7 19

Interlude

G⁵

A^{5*}

(E)

Gtr. 3

Gtrs. 3+4

PM

3 3 0 0 0 3 2 2 0 0 5 7 5 5 7 5 7 0 3 5 3

1.

2.

D.S. al Coda

Gtr. 5

G^{5**}

A^{5*}

D⁵

PM

PM

0 5 7 5 5 7 5 5 7 0 3 5 3 7 5 5 7 0 3 5 3 3 3 0 0 2 2 0 2 2 0 7 7 5 5

Coda

Interlude

D⁵

B^{b5}

G⁵

A⁵

- en pro - mised land.

Gtrs. 3+5

Gtr. 4 plays Fig. 5
Gtr. 6 plays Fig. 6

D⁵

B^{b5}

G⁵

A⁵

Gtr. 5

Gtr. 3

A^{5*}

B^bmaj7

C⁶(sus2)

D^{5*}

Play 3 times

A^{5*}

B^{b5}

C⁵

D⁵

C⁵

Wear - y limbs.

Gtr. 3

Gtrs. 5+6 tacet

cont in slashes

Gtrs. 3+4

Gtr. 4

let ring

let ring

Pre-Chorus

D⁵ **B^{b5}** **F⁵** **C⁵** **D⁵**

Gtr. 3

fa - tired a - way, I have no life left in me. No more strength,

Gtr. 5

TAB

Gtr. 4

PM --- PM --- PM --- PM ---

TAB

B^{b5} **F⁵** **C⁵**

and no-thing left to give, must find the will to live. Nev-er thought

TAB

PM --- PM. ---

TAB

D⁵ B^{b5} F⁵ C⁵ D⁵

... that we could make it, tru - ly sight of shores di - vine. The

PM ---| PM ---| PM --- PM ---|

TAB

7 7 7 3 3 3 6-6 6 5 5 5 5 5 5 5

7 7 7 3 3 3 5 5 5 5 5 5 5 5 5 5

5 5-5-5 5 5 5 1 1-1 1 1 1 3 3-3 3 3 3 3 3 3

B^{b5} F⁵ C⁵

sick-ness i am dy - ing from, nev-er want-ed it to end this way.

PM. ---| PM. ---|

TAB

5 1 3 3

7 7 7 3 3 3 6-6 6 6 6 5 5 5 5 5 5 5 5 7

7 7 7 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5-5-5-5 1 1 1 1 1 1 3 3-3 3 3 3 3 3 3 3 3 3 3 5

cont in slashes

Chorus

Gtrs. 3+4

D⁵ F⁵ C⁵ G⁵* D⁵ F⁵

rhy cont. sim.

West - ward the tide, _____ West - ward we

Gtr. 7

T 10 13 full 14-12 14-12 10 13 full

Gtr. 5

Gtr. 6 *divisi*

T 7 6 7 8 9 full 7 5 7 6 7 8 9 full

C⁵ G⁵* D⁵ F⁵ C⁵ G⁵*

sail _____ on. West - ward the tide, _____

T 13 10 10 13 13 14-12 14-12

T 8 7 7 6 7 +8 +8 7 5

D⁵ F⁵ C⁵ G⁵* D⁵ F⁵ C⁵
 sail by the ta - lis - man. West - ward the tide.

T 10 10-13 13 10 10 10-13 14-12
 A 14-12
 B

T 7 6 7 8 9 8 7 7 6 7 8 9 7 5
 A 7
 B

G⁵* D⁵ F⁵ C⁵ G⁵* D⁵
 — west - ward we sail on. West -

T 10 10-13 13 10 10
 A
 B

T 7 6 7 8 9 8 7 7 7 7
 A 7
 B

F⁵ C⁵ G⁵* D⁵ F⁵ C⁵ G⁵*

-ward the tide, sail by the ta-lis man

T 10 13 13 14-12 10 10-13 13 10
 A 14-12
 B

T 6 7 7 7 6 8 7
 A 7 5 7 7 6 7 8
 B

Gtr. 3 N.C. D(sus4) D⁵

T 10 9-10-9-7 12 10 12 10 9-14-12-14 12 10 12 10 12 10-9-10-9 12 5 7 7 5 5 5

Gtr. 5

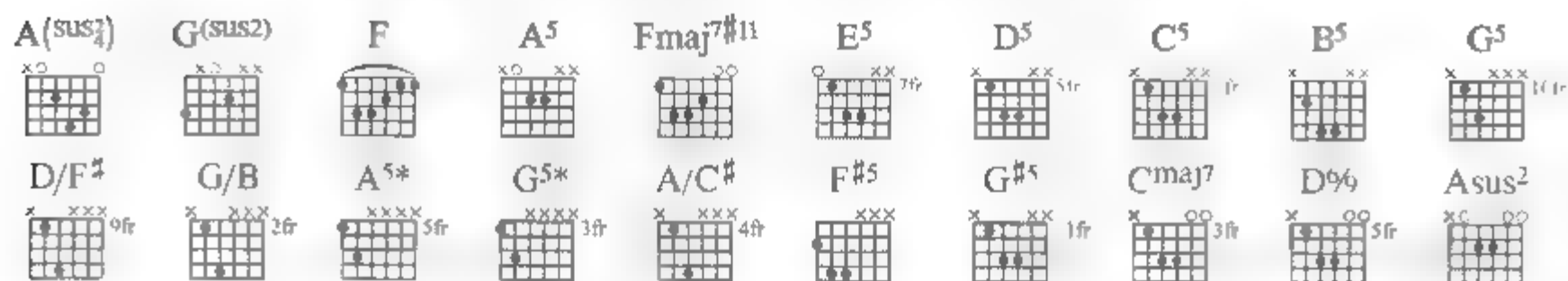
T 7 5 7 5 9 7 9 7 10 9-10-9 7 9 7 9 7 5 7 5 7 5 7 7 5 5 5

Gtr. 4

T 5 3 5 3 7 5 7 5 8 7 8 7 5 7 5 7 5 3 5 3 5 5 7 7 5 5

THE MAN WHO WOULD BE KING

Words & Music by Steve Harris & David Murray



Intro

♩ = 50 (Freely)

Gtr. 2
(elec.)

A(sus2)

G(sus2)

A(sus2)

G(sus2)

mf w/dist.+chorus

Gtr. 1 (elec.)

Fig. 1

mf let ring throughout
w clean tone + chorus

A(sus2)

G(sus2)

F

G(sus2)

A5

Verse

A(sus $\frac{7}{4}$) G(sus2) A(sus $\frac{7}{4}$) G(sus2)

1. As he tra-vels on the beast of bur - den, mov-ing up a - long the moun - tain - side...

Gtr. 3 (elec.)

Fig 2

mf Gtr. 3 w clean tone + chorus
Gtr. 1 plays Fig. 1
Gtr. 2 tacet

T 0 3 0 3 4 0 2 0 3 0 3 4 0 2

A 2 4 3 0 2 4 3 0 2 4 3 0 2

B 0 2 3 0 3 0 3 0 3 0 3 0 3

A(sus $\frac{7}{4}$) G(sus2) Fmaj7(#11) G(sus2) A⁵

As he gaz - es, look - ing down the val - ley, no re - grets but his pride...

T 0 3 0 3 4 0 2 0 3 0 3 4 0 2

A 2 4 3 0 2 4 3 0 2 4 3 0 2

B 0 2 3 0 3 0 3 0 3 0 3 0 3

Gtr 3 plays Fig. 2

A(sus $\frac{7}{4}$) G(sus2) A(sus $\frac{7}{4}$) G(sus2)

As he jour-neys a - cross moun - tain pass - es, in - sig - nif - i - cance sweeps ov - er him

A(sus $\frac{7}{4}$) G(sus2) Fmaj7(#11) G(sus2) A⁵

His re - flec - tion of the beau - ty 'round him, feel - ing emp - ty in - side...

A(sus $\frac{7}{4}$) G(sus2) A(sus $\frac{7}{4}$) G(sus2)

He is run - ning from his wild - est thoughts, he is run - ning from his ev - 'ry - thing.

A(sus2) **G(sus2)** **Fmaj7(#11)** **G(sus2)** **rit.** **A5**

He is look-ing now to find some-thing, hop-ing he can be saved.

Gtr. 1

Gtr. 3

Interlude

$\text{♩} = 155$

Gtr. 4 (elec.) **E5** **f w/dist**

D5

Gtr. 6 (elec.)

f w/dist.

Gtrs. 1+2+3 tacet

TAB

0 8 12 0 10 13 0 12 15 0 13 17 0 12 15 0 8 12 0 10 13 0 12 15 0 13 17 0 12 15 0 8

Gtr. 5 (elec.)

f w/dist.

TAB

0 5 8 0 7 10 0 8 12 0 10 13 0 8 12 0 5 8 0 7 10 0 8 12 0 10 13 0 8 12 0 5

A5

C5

B5

TAB

12 0 10 13 0 12 15 0 13 17 0 12 15 0 8 12 0 10 13 0 12 15 0 13 17 0 12 15 0 8

TAB

8 0 7 10 0 8 12 0 10 13 0 8 12 0 5 8 0 7 10 0 8 12 0 10 13 0 8 12 0 5

TAB

8 0 7 10 0 8 12 0 10 13 0 8 12 0 5 8 0 7 10 0 8 12 0 10 13 0 8 12 0 5

TAB

8 0 7 10 0 8 12 0 10 13 0 8 12 0 5 8 0 7 10 0 8 12 0 10 13 0 8 12 0 5

E⁵D⁵

First system of guitar notation (E⁵ and D⁵ chords). The system consists of two staves (Treble and Bass) and two TAB lines. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The TAB lines are labeled T, A, and B. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#).

First staff (Treble):

First measure: 10-13-0-12 15 0-13-17

Second measure: 0 12 15 0 8-12-0-10

Third measure: 13 0 12 15 0-13-17-0

Fourth measure: 12 15 0-8-12-0 10 13

Second staff (Bass):

First measure: 7-10-0-8 12 0 10-13

Second measure: 0-8-12-0 5 8-0-7

Third measure: 10-0-8 12 0 10-13-0

Fourth measure: 8-12 0 5 -8-0-7-10

A⁵C⁵B⁵

Second system of guitar notation (A⁵, C⁵, and B⁵ chords). The system consists of two staves (Treble and Bass) and two TAB lines. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The TAB lines are labeled T, A, and B. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#).

First staff (Treble):

First measure: 0 12 15-0-13 17 0 12

Second measure: 15-0-8-12 0 10 13 0

Third measure: 12-15-0-13 17 0 12 15

Fourth measure: 0-8-12 0 10 13 0 12

Second staff (Bass):

First measure: 0-8-12-0-10-13-0 8

Second measure: 12-0-5-8 0 7 10 0

Third measure: 8-12-0 10 13 0 8 12

Fourth measure: 0-5-8 0 7 10 0 8

E⁵D⁵

Third system of guitar notation (E⁵ and D⁵ chords). The system consists of two staves (Treble and Bass) and two TAB lines. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The TAB lines are labeled T, A, and B. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#).

First staff (Treble):

First measure: 15 0 13 17-0-12-15-0

Second measure: 8-12-0-10-13-0-12-15

Third measure: 0 13 17-0-12-15-0-8

Fourth measure: 12 0 10-13-0-12-15-0

Second staff (Bass):

First measure: 12 0 10 13-0-8-12 0

Second measure: 5 8 0 7-10-0-8-12

Third measure: 0 10 13 0 8 12 0-5

Fourth measure: 8-0 7 10 0 8 12 0

A **C** **B^b**

TAB: 13-17 0 12 15-0-8 12 | 0 10-13-0 12 15-0-13 | 17 0 12 15-0-8-12 0 | 10 13 0 12-15-0 13 17

TAB: 10 13 -0-8-12-0-5-8 | 0-7-10-0 8-12-0-10 | 13-0 8 12-0-5-8-0 | 7 10 0-8-12-0 10 13

E^b **D^b**

TAB: 0 12-15-0-8-12-0-10 | 13-0-12-15-0 13-17-0 | 12-15 0-8-12-0-10-13 | 0-12 15-0-13-17-0-12

TAB: 0-8-12-0-5-8-0-7 | 10-0-8-12-0-10-13-0 | 8-12-0-5-8-0-7-10 | 0-8-12-0-10-13-0-8

Gtr. 4

PM

TAB: 9-9-9 9 9 9 9 9 | 9-9-9 9 9 9 9 9 | 7 7 7 7 7-7-7 7 | 7 7 7 7-7 7 7 7

A⁵ C⁵ B⁵

15-0-8-12-0-10-13-0 12-15-0-13-17-0-12-15 0-8-12 0-10-13-0-12 15-0-13 17-0-12-15-0

12 0-5-8-0-7-10 0 8-12-0-10-13-0-8-12 0 5-8-0-7-10-0-8 12 0 10 13-0-8-12-0

P.M. -----|

T
A
B

2-2-2 2 2 2 2-2 2 2 2 2 2 2 2 5-5-5 5 5 5 5 5 4 4-4-4 4 4 4 4
0-0 0 0 0 0 0 0 0 0 0 0 0 3-3-3 3 3 3 3 2 2-2-2 2 2 2 2



Verse

E⁵ G⁵ D/F⁵ G⁵ C⁵ G/B D⁵

2. He's search-ing for the an - swer now,
4. He tries to make his peace with God,

Gtrs. 4+5

PM -| PM -| PM -| PM -| PM -| PM -| PM -| PM

Fig. 3
Gtr. 6 tacet

T
A
B

9 9 9 9 12 12 5 5 5 5 5 5 5 7 7
7 7 7 7 10 10 3 3 3 3 3 3 3 2 2 2 0 5 5 0

Gtrs. 4+5 play Fig. 3

E⁵ G⁵ D/F⁵ G⁵ C⁵ G/B D⁵

it's some-thing that he's man - aged to a - void up - 'til now...
all is for - giv - a - ble but it's left a lit - tle late...

E⁵ G⁵ D/F# G⁵ C⁵ G/B D⁵

Real con - vic - tion that he craves,
Try - ing some - thing that he's not,

Gtr. 4

P.M. -- | P.M. -- |

TAB

5 3 3 3 5 3 3 3 12/14 12/14 12 12 7 7 7 0

E⁵ G⁵ D/F# G⁵ C⁵ G/B D⁵

He needs to find the ans - wer soon - er than lat - er.
is it pos - si - ble to change such a lot?

Gtrs. 4+5

P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M.

TAB

9 9 9 9 12 12 5 5 5 5 5 5 2 2 2 5 2 2 0 5 5

Interlude

Gtr. 5 A⁵*G⁵* E⁵ G⁵* F#⁵ E⁵ A⁵*G⁵* E⁵ G⁵* F#⁵ E⁵ D⁵

P.M. -- | P.M. -- | P.M. -- | P.M. -- |

TAB

7 5 5 3 0 5 3 4 0 9 7 0 0 7 0 0 0 7 7 0 7 5 5 3 0 5 3 4 0 7 5 5 5 5 5 5

Gtr. 4

TAB

7 5 5 3 0 5 3 4 0 9 7 0 0 7 0 0 0 7 7 0 7 5 5 3 0 5 3 4 0 7 5

Verse

Gtrs. 4+5 play Fig. 3

E⁵ G⁵ D/F# G⁵ C⁵ G/B D⁵

3. Pushed him - self to the li - mits,
5. He's tak - en some - one's life a - way.

E⁵ G⁵ D/F[♯] G⁵ C⁵ G/B D⁵

he had to strive for all the hard - er things in life.
there's not a day goes by he re - grets what he's done.

E⁵ G⁵ D/F[♯] G⁵ C⁵ G/B D⁵

But what the cost of giv - ing now?
He should have found an - oth - er way,

Gtr. 4

P.M. --| P.M. --|

TAB

5 3 3 3 5 3 3 3 12/14 12/14 12 7 7 7 0

E⁵ G⁵ D/F[♯] G⁵ C⁵ G/B D⁵

His life, his time are the on - ly things that he has.
but the good book says an eye for an eye.

Gtrs. 4+5

P.M. --| P.M. --| P.M. ---| P.M. --|

P.M. --| P.M. --| P.M. ---| P.M. --|

TAB

9 7 0 0 9 7 0 0 9 7 0 0 12 10 9 12 10 5 3 3 3 3 3 3 2 2 5 2 2 2 0 5 5

Pre-Chorus B⁵ A/C[♯]

Life is not a re - hear - sal, all he has is the one chance to get it right.
And re - flect - ing on de - ci-sions that were made,

Gtr. 6

P.M. P.M. P.M. ---| P.M. --- Fig 4 P.M. ---|

TAB

9 7 9 7 9 9 9 9 7 8 7 7 9 9 9 7 7 9 9 9 7 8 7 7 9 9 9 7 9

P.M. --| P.M. --| P.M. ---| P.M. --| P.M. P.M. P.M. --| P.M. --| P.M. ---| P.M. --| P.M. P.M.

TAB

4 2 2 2 4 2 2 2 4 2 2 2 4 2 2 2 7 4 4 7 4 4 4 4 7 4 4 4 7 4 4 4

D⁵ **E⁵**

Leav-ing real - ly is__ the on - ly way_ to know
 on the judg - ments that_ will haunt him 'til__ his grave

P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. P.M. P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. P.M.

Gtr. 6 plays Fig. 4

T A B 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 9 7 0 0 0 0 9 7 0 0 9 7 0 0 9 7 0 0

B⁵ **A/C[#]**

May-be one day they'll for - give him what he's done,
 No one has the right to take an - oth - er life,

P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. P.M. P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. P.M.

T A B 4 2 2 2 4 2 2 2 4 2 2 2 4 2 2 2 7 4 4 4 7 4 4 4 7 4 4 4 7 4 4 4 7 4 4 4

D⁵ **E⁵**

but now the pain of ly - ing too ear - ly in__ the grave____
 but in his mind he had__ no choice, so__ be it.

P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. P.M. P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - -

T A B 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 9 7 0 0 9 7 0 0 9 7 0 0 9 7 0 0 9 7 0 0

Chorus

B⁵ G⁵* E⁵

Des - ti - ny, no good to hide a - way

Gtr. 7 (elec.)

mf w dist

7 5 7 7 5 7 8

Gtr. 6

8 7 7 8 7 7 9

PM PM

4 4 2 4 4 4 4 4 5 3 5 5 9 0 0 0 9 9 9 9 (9) 7 7 7 7 (7)

B⁵ G⁵* E⁵

Pen - ance now will be his on - ly way

7 5 7 7 5 7 8

8 7 7 8 7 7 9

PM PM

4 4 2 4 4 4 4 4 5 3 5 5 9 0 9 9 9 9 9 7 7 7 7 0

B⁵ **G⁵*** **E⁵**

Un - der stand, no good to run a - way .

TAB

7 5 7 7 5 7 8

TAB

8 7 7 8 7 7 9

P.M. P.M.

TAB

4 4 4 4 4 4 5 9 9 9 9 9 0

2 2 2 2 2 2 3 3 3 3 0

B⁵ **G⁵*** **E⁵** *To Coda* ☐

Pen - ance now will be his sav - ing grace.

TAB

7 5 7 5 7 8

TAB

8 7 7 8 7 7 9

P.M. P.M.

TAB

4 4 4 4 4 4 5 9 9 9 9 0

2 2 2 2 2 2 3 3 3 3 0

Guitar Solo

$\text{♩} = 122$

Gtr. 6

E⁵

E⁵ (G# bass)

w/slide...

Gtr 7 plays *ad lib.* solo w/fx

Gtr. 4

w/bar --- | cont. in slashes

Gtr. 5

P M --- | P M --- | P M ---
Fig 5 --- | Fig 5 --- | Fig 5 ---

Gtr 5 plays Fig. 5

D⁵

E⁵

Gtr. 4

E⁵ (G# bass)

D⁵

E⁵

cont. in stave

E⁵

TAB

Gtr. 4

P M

Fig 6

TAB

E⁵ (G[#] bass) E⁵ (D bass) E⁵

Gtr. 4 plays Fig. 6

TAB

Interlude

♩ = 180

E⁵

G^{#5}

Gtr. 8 (elec.)

mf w/dist.

rhy cont. sim.

Gtr. 5

Gtrs. 6+7 tacet

Gtr. 4

TAB

TAB

Chords: D⁵, F^{#5}, E⁵

Tablature:

Measure 1: 13 12\10-10-10-13-12

Measure 2: 10-10 10 13 12\10

Measure 3: 12 10\9 9 9 12 10

Measure 4: 9 9 9 12 10 9

Interlude

Gtr. 7

Chords: A^{5*}, G^{5*}, E⁵, A^{5*}, G^{5*}, E⁵

Gtr. 8 tacet

Tablature:

Measure 5: 3 2 0 3 2 0

Measure 6: 3 2 0 12 12

Measure 7: (12)

Measure 8: (12)

Gtrs. 4+5

Chords: A^{5*}, G^{5*}, E⁵, A^{5*}, G^{5*}, E⁵, D⁵

Tablature:

Measure 9: 7 5 0 5 4 0

Measure 10: 9 7 0 9 0 0

Measure 11: 9 7 0 9 7

Measure 12: 9 7

1.

Chords: A^{5*}, G^{5*}, E⁵, A^{5*}, G^{5*}, E⁵, D⁵

2. D.S. al Coda

Tablature:

Measure 13: 3 2 0 3 2 0

Measure 14: 3 2 0 10 10

Measure 15: (10)

Measure 16: (10)

Gtrs. 4+5

Chords: A^{5*}, G^{5*}, E⁵, A^{5*}, G^{5*}, E⁵, D⁵

Tablature:

Measure 17: 7 5 0 5 4 0

Measure 18: 7 5 0 7 0 0

Measure 19: 7 5 0 7 5

Measure 20: 7 5

Coda

B⁵ **G⁵*** **E⁵**

Des tin y, — no good to hide a - way
Un - der - stand, no good to run a - way

7 5 7 7 5 7 8

8 7 7 8 7 7 9

P M P M

4 4 2 4 4 4 4 4 5 5 5 9
2 2 2 2 2 2 2 2 3 3 3 7
0 0 0 0 0 0 0 0 0 0 0 0
7 7 7 (9)

B⁵ **G⁵*** **E⁵** 1. 2.

Pen - ance_ now — will be his on - ly way
Pen - ance_ now — will be his sav - ing grace

7 5 7 7 5 7 8

8 7 7 8 7 7 9

P.M. P M

4 4 4 4 4 4 5 9 9 9 9 9 9
2 2 2 2 2 2 3 7 7 7 7 7 7
0 0 0 0 0 0 0 0 0 0 0 0 0

Interlude

♩ = 80

E⁵

Cmaj7

D^{6/9}

A(sus2)

Oh, _____

oh _____

Gtrs. 4+5

mf w/slight dist.+chorus
Gtrs. 6+7 tacet

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	9	5	5	5	5	5	5	7	7	2	2	2	2	2	0
	7	3	3	3	3	3	3	5	5	0	2	2	2	2	0

E⁵

Cmaj7

D^{6/9}

A(sus2)

Oh, _____

oh _____

cont. in slashes

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	9	9	9	9	5	5	5	5	5	5	5	7	7	7	2
B	9	9	9	9	5	5	5	5	5	5	3	5	5	5	0
	7	7	7	7	3	3	3	3	3	3	3	5	5	5	0

E⁵

Cmaj7

D^{6/9}

A(sus2)

Gtrs. 4+5

Gtr. 7

T	11	12	14	12	13	15	13	12	15	13	15	12	13	14
A														
B														

Gtr. 6

T	7	9	7	8	10	7	10	7	10	8	10	7	8	9
A														
B														

Outro

E⁵

Cmaj7

D⁶

A(sus2)

rhy cont sim

Far, far a - way, the man who would be king.

Gtrs. 6+7

12 14 12 14 12 14

E⁵

Cmaj7

D⁶

A(sus2)

Far, far a - way, the man who would be king.

12 14 12 14 12 14

E⁵

Cmaj7

D⁶

A(sus2)

E⁵

Cmaj7

So far a - way, the man who would be king. So far a - way, the

12 15 12-15 12 15 12-14 12 15 12 15

D⁶

A(sus2)

E⁵

Cmaj7

D⁶

A(sus2)

rit.

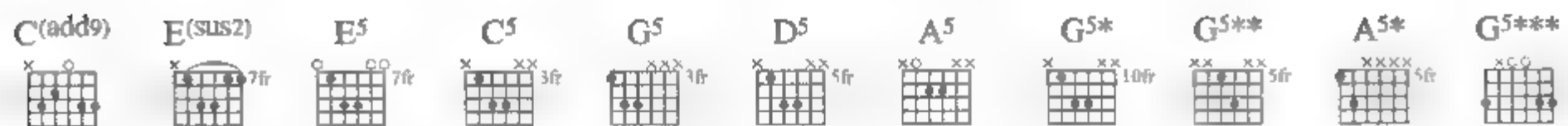
Gtrs. 4+5

man who would be king. Far, far a - way, the man who would be king.

12 15 12-14 12 14-14-12 14 12 14 12 14

WHEN THE WILD WIND BLOWS

Words & Music by Steve Harris



Intro $\text{♩} = 72$

C(add9)

Gtr. 2
(elec.)



mf w/clean tone + chorus

E(sus2)



C(add9)



Gtr. 4 (elec.)

mf w/clean tone + chorus

Gtr. 1 (elec.)

mf w/clean tone + chorus

Gtr. 3 (elec.)

let ring throughout
mp w/clean tone + chorus

E(sus2)



C(add9)



E(sus2)



C(add9)

E⁵

rit.

♩ = 120

↑

12 12 12 10 12 10 10 12 12 12 13 12 15

4 5 4 3 4 3 4 3 4 4 5 4 5 7 9 7

7 9 7 7 7 7 7 7 7 9 7 5 5 7

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

Gtrs. 3+4 tacet

8 7 9 9 7 7 9 7 9 8 10 7 9 8 7 9 7 9 7

Gtr. 2

let ring ——— let ring ——— cont sim

Fig. 1

9 9 5 5 7 7 9 9 5 5 5 5 7 7 9 9 5 5 5 5 7 7

7 9 9 3 5 5 3 5 5 5 5 7 7 7 9 9 3 5 5 3 5 5 5 7 7

To Coda ♢

E⁵ C⁵ G⁵ D⁵ A⁵ C⁵ D⁵

1. Have you

The first system of the musical score consists of four staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It contains a series of chords: E⁵, C⁵, G⁵, D⁵, A⁵, C⁵, and D⁵. The second staff is a vocal staff with a treble clef and a key signature of one sharp. It contains a melody line with a fermata over the final note. The third staff is a guitar staff with a treble clef and a key signature of one sharp, containing a series of chords: E⁵, C⁵, G⁵, D⁵, A⁵, C⁵, and D⁵. The fourth staff is a guitar staff with a treble clef and a key signature of one sharp, containing a series of chords: E⁵, C⁵, G⁵, D⁵, A⁵, C⁵, and D⁵. The lyrics '1. Have you' are written below the vocal staff.

Verse

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

heard what they said on the news to day, have you heard what is com-ing to us all? That the

Gtr. 2 plays Fig. 1

The second system of the musical score consists of four staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp. It contains a series of chords: E⁵, C⁵, G⁵, D⁵, E⁵, C⁵, G⁵, and D⁵. The second staff is a vocal staff with a treble clef and a key signature of one sharp. It contains a melody line with a fermata over the final note. The third staff is a guitar staff with a treble clef and a key signature of one sharp, containing a series of chords: E⁵, C⁵, G⁵, D⁵, E⁵, C⁵, G⁵, and D⁵. The fourth staff is a guitar staff with a treble clef and a key signature of one sharp, containing a series of chords: E⁵, C⁵, G⁵, D⁵, E⁵, C⁵, G⁵, and D⁵. The lyrics 'heard what they said on the news to day, have you heard what is com-ing to us all? That the' are written below the vocal staff. The instruction 'Gtr. 2 plays Fig. 1' is written below the third staff.

E⁵ C⁵ G⁵ D⁵ A⁵ C⁵ D⁵

world as we know it will be com-ing to an end, have you heard, have you heard?

The third system of the musical score consists of four staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp. It contains a series of chords: E⁵, C⁵, G⁵, D⁵, A⁵, C⁵, and D⁵. The second staff is a vocal staff with a treble clef and a key signature of one sharp. It contains a melody line with a fermata over the final note. The third staff is a guitar staff with a treble clef and a key signature of one sharp, containing a series of chords: E⁵, C⁵, G⁵, D⁵, A⁵, C⁵, and D⁵. The fourth staff is a guitar staff with a treble clef and a key signature of one sharp, containing a series of chords: E⁵, C⁵, G⁵, D⁵, A⁵, C⁵, and D⁵. The lyrics 'world as we know it will be com-ing to an end, have you heard, have you heard?' are written below the vocal staff.

Pre-Chorus

E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G^{5*} C⁵ G^{5**} D⁵

He sees them in the dis - tance, when the dark - ened clouds roll, he can feel ten - sion in the at - mos - phere.

Gtrs. 2+3

let ring -- } let ring -- } cont. sim

E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G^{5*} C⁵ D⁵

He would look in the mir - ror, see an old_ man now, does it mat - ter, they sur - vive_ some - how.

E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G^{5*} C⁵ D⁵

They said, "There's no-thing can be done a-bout the sit-u - a - tion" they said, "There's no-thing we can do at all."

TAB

E⁵ G^{5*} C⁵ D⁵ A⁵ C⁵ D⁵

To sit and wait a-round for some-thing to oc-cur and did you know, did you know?

TAB

E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G^{5*} C⁵ D⁵

As he stares a-cross the gar-den, look-ing at the mea-dows, won-ders if they'll ev-er grow a - gain.

T
A
B

9 9 7-8-7 9-7 7-9-9-7 7 9 9 7 9 7 7-8-7 9 7 7-9-9-7-9

T
A
B

7 9 9 10 12 12 3 5 5 5 7 5 7 7 9 9 10 12 12 3 5 5 7 7 7

E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G⁵ rit. C⁵ D⁵ a tempo

The des-per-a-tion of the sit-u-a-tion get-ting gra-ver, get-ting rea-dy when the wild wind blows. 2. Have you

Gtr. 5 (elec.)
mf w/dist.

T
A
B

9 7

T
A
B

9 9 7-8-7 9 7 7 9 9 7 7 9 9 7 9 9 7-8-7 9 7 7 9 7

T
A
B

7 9 9 10 12 12 3 5 5 5 7 5 7 7 9 9 10 12 12 3 5 5 7 7 5

Verse E⁵ C⁵ G⁵ D⁵ E⁵ C⁵

(2) seen what they said on the news to - day? Have you heard what they said a - bout us
 (3.) be a ca - tas - tro - phe, the like we've nev - er seen. There will be some-thing that will light the

Gtrs. 1+2+3 tacet

Gtr. 7 (elec.)

f P.M. ---| P.M. P.M. ---| P.M. P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---| P.M.

Gtr. 6 (elec.)

f w/dist.

G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

all? sky. Do you know what is hap-'ning to just ev - 'ry - one of us? Have you
 That the world as we know it, it will nev - er be the same, did you

P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---| P.M. P.M. ---| P.M. ---|

1. A^5 C^5 D^5 2. C^5 D^5

heard, know, have you heard? 3. There will know?

did you

8 10 7 10 9 7 10

P.M. ---| P.M. -----| P.M. P.M. P.M. P.M. P.M.

2 2 2 2 2 2 2 2 5 5 5 5 7 7 7 5 5 5 5 5 7 7 7 5 5 5 5 0

0 0 0 0 0 0 0 0 3 3 3 3 5 5 5 5 3 3 3 3 5 5 5 5 0

PM ---| PM ---|

2 2 X 2 2 2 X 5 5 5 X 7 7 7 7 5 5 X 7 7 7 7 5 5 5 5

0 0 X 0 0 0 X 3 3 3 X 5 5 5 5 3 3 X 5 5 5 5 0

Pre-Chorus

E^5 G^{5*} C^5 G^{5*} D^5 E^5 G^{5*} C^5 D^5

He car-ries ev-'ry-thing in - to the shel-ter, not a fuss, get-ting rea-dy when the mo - ment comes

PM ----| PM. ----|

9 9 7 8 7 9 7 7 9 9 7 7 9 9 7 9 9 7 9 7 9 7 9

*Gtrs. 6+7

PM --| PM --| PM --| PM PM PM PM --| PM --| PM --| PM

Fig 2

9 9 9 12 12 12 5 5 5 12 7 9 9 9 12 12 12 5 5 5 7 7 7

7 7 7 10 10 10 3 3 3 10 5 7 7 7 10 10 10 3 3 3 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Composite part

E⁵ G^{5*} C⁵ G^{5*} D⁵ E⁵ G^{5*} C⁵ D⁵

He has e-nough sup-plies to last them for a year or two, good to have be-cause you nev - er know

P.M. ----| P.M. ----|

Gtrs. 6+7 play Fig. 2

First system of guitar tablature. Treble staff (T) and Bass staff (B) are shown. Fret numbers are indicated below the staff lines. The bass staff has a '9' under the first measure, and the treble staff has '9 9 7 8 7' in the first measure, '9 7' in the second, and '7 9 9 7 7 9 9 7' in the third. The fourth measure has '9 9 7 8 7' in the treble and '9 7' in the bass. The fifth measure has '7 9 9 7 9' in the treble and '9 9 7 9' in the bass.

E⁵ G^{5*} C⁵ G^{5*} D⁵ E⁵ G^{5*} C⁵ D⁵

They tell us no - thing that we don't al - rea - dy know a - bout, they tell us no - thing that is real at all

PM ----|

Second system of guitar tablature. Treble staff (T) and Bass staff (B) are shown. Fret numbers are indicated below the staff lines. The bass staff has '7 7 7 7' in the first measure, '10 8 7' in the second, '7 9 9 7 7 9 9 7' in the third, and '9 9 7 8 7' in the fourth. The fifth measure has '9 9 7 8 7' in the treble and '9 7' in the bass. The sixth measure has '7 9 9 7 7' in the treble and '9 9 7 7' in the bass.

E⁵ G^{5*} C⁵ G^{5*} D⁵ A^{5*} C⁵ D⁵

They on - ly fill us with the stuff that they want, did you know, did you know?

PM ----|

Third system of guitar tablature. Treble staff (T) and Bass staff (B) are shown. Fret numbers are indicated below the staff lines. The bass staff has '9 9 7 8 7' in the first measure, '9 7' in the second, '7 9 9 7 7 9' in the third, and '10 9 10' in the fourth. The fifth measure has '7 9' in the treble and '7' in the bass.

Gtrs. 6+7

PM --| PM --| PM --| PM PM PM ----| PM PM

Fourth system of guitar tablature. Treble staff (T) and Bass staff (B) are shown. Fret numbers are indicated below the staff lines. The bass staff has '9 9 9 12 12' in the first measure, '7 7 12 7' in the second, '7 7 7 7 7 7 7 7' in the third, and '5 5 5 7 7 7' in the fourth. The fifth measure has '7 7 7 7 7 7 7 7' in the treble and '5 5 5 5 5 5 5 0' in the bass. The sixth measure has '5 5 5 7 7 7' in the treble and '5 5 5 0' in the bass.

E⁵ G^{5*} C⁵ G^{5*} D⁵ E⁵ G^{5*} C⁵ D⁵

He's near-ly fin - ished with the pre - pa - ra - tions for the day, he's get - ting tired that - 'll do — for — now

P.M. -----| P.M. -----|

Gtrs. 6+7 play Fig. 2

E⁵ G^{5*} C⁵ G^{5*} D⁵ E⁵ G^{5*} rit. C⁵ D⁵

They are pre - par - ing for the ve - ry worst to come to them, get - ting rea - dy when the wild wind blows...

P.M. -----| P.M. -----|

Gtrs. 6+7

P.M.

Interlude

$\text{♩} = 92$

E⁵ G^{5*} D⁵

Fig 3

Fig 4

C⁵ G⁵ D⁵

TAB 7 9 X 5 7

P.M. ---

Bridge

E⁵ G⁵* D⁵ C⁵ G⁵ D⁵

He sees the pic-ture on the wall, it's fall-ing down, up-side down.

Gtr. 8 (elec.)

Fig. 5
Gtr. w/dist
f Gtr 5 plays Fig. 3
Gtrs. 6+7 play Fig. 4

TAB 9 9 7 8 7 9 7 9 7 9 7 7 9 7 7 9 7 10

Gtr 8 plays Fig. 5

E⁵ G⁵* D⁵ C⁵ G⁵ D⁵

He sees a tear-drop from his wife, fall down her face, say-ing grace.

E⁵ G⁵* D⁵ C⁵ G⁵ D⁵

Re-mem-ber times they had they flash right through his mind, left be-hind,

E⁵ G⁵* D⁵ C⁵ G⁵ D⁵

of a life-time spent to-gether long a-go, will be gone.

Gtr. 8

Gtr. 9 (elec.)

f w/dist

TAB

7 — 9 — 7 — 5 — 7 — 5 — 7 — 5

TAB

X
X

Guitar Solo

E⁵ G⁵* D⁵

Gtr 5 tacet Gtr 8 tacet

TAB

7 — (7) \

TAB

15 — 14 — 12 — 12 — 12 — 14 — 12 — 14 — 12 — 14 — 12 — 14 — 12 — 14 — 13 — 12 — 10 — 12 — 14 — 12 — 10 — 12

15 — 14 — 12 — 12 — 12 — 14 — 12 — 14 — 12 — 14 — 12 — 14 — 12 — 14 — 13 — 12 — 10 — 12 — 14 — 12 — 10 — 12

C⁵ G⁵ D⁵

P.H. P.M. -----

TAB

14 — 12 — 14 — 11 — 12 — 11 — 12 — 14 — 12 — 14 — 12 — 14 — 12 — 14 — 12 — 14 — 13 — 12 — 10 — 12 — 10 — 12 — 10 — 12 — 12 — 10 — 12

E⁵ **G^{5*}** **D⁵**

Gtr. 5

12-15-15-12-15-15-12-17-19-17-15-17-15-17-15-17-(17)

T
A
B

Gtr. 5

let ring ---|

4+7 5 8 8-5 7 8 8 5 5-7-5 8 5 8-5 7 8 5 3-5 3 5 0-0

T
A
B

4+7 5 8 8-5 7 8 8 5 5-7-5 8 5 8-5 7 8 5 3-5 3 5 0-0

C⁵ **G⁵** **D⁵**

Gtr. 5 tacet

P.H. ----|

5 0 2-4 4 4-2 0 2 0 2 0-3 2 2 0 0 4-0-0-5-0 0 7 0 5-0-4

T
A
B

5 0 2-4 4 4-2 0 2 0 2 0-3 2 2 0 0 4-0-0-5-0 0 7 0 5-0-4

Interlude

E⁵ **G^{5***}** **C⁵** **G^{5***}** **D⁵**

Gtr. 6

Gtr. 5

P.M. ---|

7-7-7-10-7-8-7-10-8-10-7-10 8 7 9-9-9-8-7-9 7 8

T
A
B

7-7-7-10-7-8-7-10-8-10-7-10 8 7 9-9-9-8-7-9 7 8

Gtr. 9 tacet

P.M. ---|

2 (2) 7

T
A
B

2 (2) 7

Gtr. 7

2 4 4 4 2 4 5 4 2 5 2 4 2 5 4 2 2 2 5 4 2 5 5

T
A
B

2 4 4 4 2 4 5 4 2 5 2 4 2 5 4 2 2 2 5 4 2 5 5

E⁵ G^{5***} C⁵ G^{5***} D⁵ C⁵ G^{5***} D⁵

1-2. 3.

Fig 6

P.M. -| P.M. -|

Gtr. 8

f w/dist

15

Fig. 7

Guitar Solo

E⁵ G^{5***} C⁵ G^{5***} D⁵

rhy cont. sim

Gtr. 5 plays Fig. 6
Gtr. 7 plays Fig. 7

full full

Harm

[illegible]

Interlude

E⁵ (8) | G⁵*** | C⁵ | G⁵*** | D⁵ | G⁵***

Gtr. 5 tacet

(17)

TAB

12 12

-1

[illegible][illegible]

(1)

TAB

9 9 9
7 7 7

3 3 3
3 3 3
0 0 0
X X X
3 3 3

5 5 5
3 3 3

7 7 7 5 7
5 5 5 3 5

[illegible]

Interlude

Gtr. 5 E^5 G^5 C^5 G^{5***} D^5 G^{5***} E^5 G^5
 Gtr. 7 plays Fig. 7 P.M. -|
 TAB 7-7-7 10 7-8-7 10 8-10 10 8-7 9 9-9 8-7 9-7 8 9 7-7-7 10 7-8-7 10 8-10 7

[illegible][illegible]

Interlude

Gtr. 5 E⁵

Musical notation for Gtr. 5, E⁵. The staff shows a continuous melodic line. Below the staff, there are two dashed lines with the following text:

PM -----|
 Fig 9 -----|
 Gtr 8 tacet

TAB notation for Gtr. 5. The staff shows a continuous melodic line with fret numbers.

7 7 7 7 5 7 7 7 7 7 7 7 7 5 4 5 7 7 7 7 5 7 7 7 7 5 4 5

Gtr. 7

Musical notation for Gtr. 7. The staff shows a melodic line with slurs and ties. Below the staff, there are five dashed lines with the following text:

PM -----| PM -----| PM -----| PM -----| PM -----|

TAB notation for Gtr. 7. The staff shows a melodic line with fret numbers.

2 2 2 0 0 4 2 2 2 2 2 2 0 0

Gtr. 6

Musical notation for Gtr. 6. The staff shows a melodic line with slurs and ties. Below the staff, there are six dashed lines with the following text:

PM -----| PM -----| PM -----| PM -----| PM -----| PM -----|

TAB notation for Gtr. 6. The staff shows a melodic line with fret numbers.

9 7 7 9 0 0 3 3 2 3 0 0 0 9 7 7 9 3 2 3

Musical notation for Gtr. 5, E⁵. The staff shows a melodic line with slurs and ties. Below the staff, there are five dashed lines with the following text:

PM -----| Gtr. 5 plays Fig. 9 P.M. P.M. P.M. P.M. -----| P.M. -----|

TAB notation for Gtr. 5, E⁵. The staff shows a melodic line with fret numbers.

4 4 4 4 4 4 4 4 4 4 2 2 0 0 0 0 0 0 0 0 2 2

Musical notation for Gtr. 6. The staff shows a melodic line with slurs and ties. Below the staff, there are five dashed lines with the following text:

PM -----| PM -----| PM -----| PM -----| PM -----|

TAB notation for Gtr. 6. The staff shows a melodic line with fret numbers.

9 7 0 0 0 0 0 0 3 2 3 0 0 0 0 0 0 0 3 3 2 3

Verse

E⁶

4. They've been pre - par - ing for some weeks now,

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

Fig 10

for when the cru - cial mo - ment comes,

to take their re - fuge in the

PM

P.M.

P.M.

PM

PM

P.M.

PM

PM

Gtr 6 plays Fig. 10

shel - ter,

let them pre - pare for what will come.

Gtrs. 5+6

C⁵

D⁵

E⁵

Gtr. 4

PM

PM

PM

PM

Chorus

Chorus

Gtrs. 5+6

C⁵ G⁵ D⁵ E⁵ C⁵ G⁵

-lieve all the ly - ing, all the screens are de - ny - ing that the mo - ments of truth have be - gun...

TAB

T 3 3 5 0 0 0 3 3 3 3 3 3 0 0

A 5 0 7 9 9 9 5 5 5 0 0 0 9 9

B 5 0 7 9 9 9 5 5 5 0 0 0 9 9

TAB

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 5 5 X X 0 7 7 7 9 9 9 9 5 5 5 5 0 0

B 3 3 X X 0 5 5 5 7 7 7 7 3 3 3 3 0 0

E⁵ C⁵ G⁵ D⁵ E⁵

Can't you see it on the T. V. don't be lieve them in the least bit, now the days...

TAB

T 0 3 3 3 0

A 0 3 3 3 0

B 7 3 3 3 0

TAB

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 9 9 9 9 9 9 5 5 5 5 5 5 5 5

B 0 7 7 7 7 7 3 3 3 3 3 3 3 3

PM PM

C⁵ G⁵ D⁵ E⁵

of our end - ing have be - gun,

Gtr 5 plays Fig. 9
Gtr 6 plays Fig. 10

P.M. P.M. P.M. P.M. -----|

1.

P.M. -----|
Gtr 4 tacet

P.M. P.M.

2.

P.M. ----| P.M. -----| P.M. -----| P.M. P.M.

Guitar Solo

Gtr. 8 E⁵

8va

3

full

7 12 14 15 17 (17) 10

TAB

P.M. P.M. P.M. P.M. P.M. Fig. 11 P.M. P.M.

2 2 4 4 2 2 2 2 4 4 2 2

0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 7 plays Fig. 11

3

full

(10) 10 8 7 8 7 8 7 8 7 5 4 5 4 5 4 5 7 8 7 12

TAB

15 15 15 15 15 15 15 15 15 15 15 17 14-15-17-15 17-17 17-15-14-15-14 15 12-20-0-20 7 5 5

14-15-17-15 17-17 17-15-14-15-14 15 12-20-0-20 7 5 5

3

5

4 5 4 7 9 10 9 8 10 12/13 12 19/20 0 8 7 5 5 5 4 5 7 3 2 3 2 3 2 0 2 0

TAB

15 13 12 13 12 13 12 10 12 14 12 11 12 11 12 11 11 9 7 5 7 5 7 5 4 5 4 5 4 7 5 7 5/7

Interlude

♩ = 85

C⁵G⁵D⁵

Tablature for Gtr. 8 (tacet) and Gtr. 5.

Gtr. 5:

Tablature for Gtrs. 6+7:

P.M. -----| P.M. -----|

Tablature for Gtr. 8 (tacet) and Gtr. 5.

Gtr. 5:

Tablature for Gtrs. 6+7:

P.M. ----| P.M. -----|

Tablature for Gtr. 8 (tacet) and Gtr. 5.

Gtr. 5:

Tablature for Gtrs. 6+7:

P.M. ----| P.M. -----|

rit. C⁵ G⁵ D⁵ *D.C. al Coda*

♩ Coda

C⁵ D⁵ E⁵ G^{5*} C⁵ G^{5**} D⁵ E⁵ G^{5*}

And when they found them, had their arms wrapped a-round each oth- er, their tins of poi-son lay-ing

10

TAB

Gtrs. 2+3

TAB

C⁵ D⁵ E⁵ G^{5*}

near - by their clothes. The day they both mis - took an

TAB

TAB

C⁵ G^{5**} D⁵ E⁵ G^{5*} rit. C⁵ D⁵

earth - quake for the fall out, just an - oth - er when the wild wind blows.

TAB

TAB

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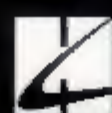
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